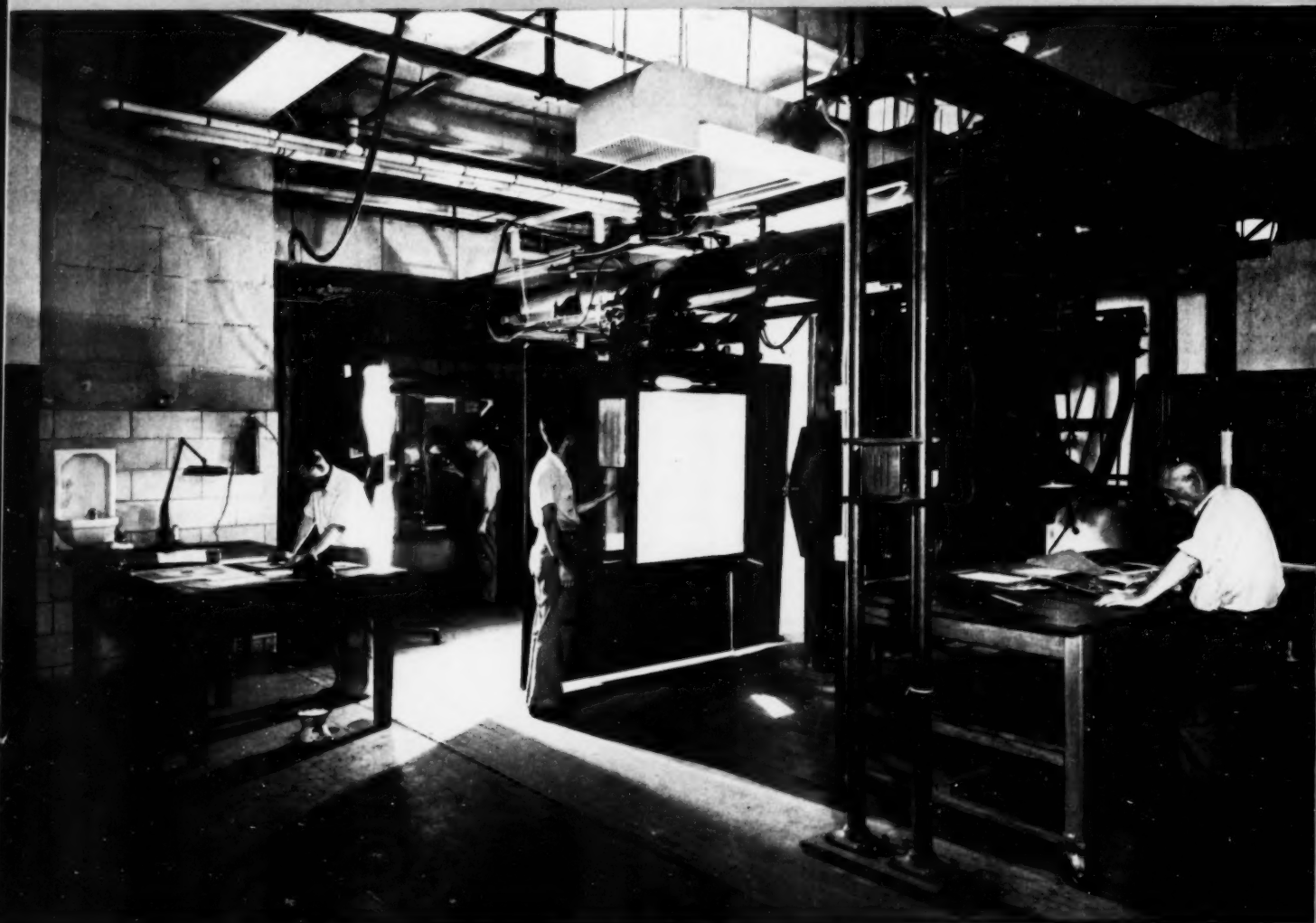


Modern

LITHOGRAPHY

NOVEMBER - 1953 - VOLUME 21 - NUMBER 11



"Opposed to further expansion of GPO," is Public Printer's policy. Above, a scene in the big Washington plant. (See page 5)

In this issue

Blattenberger's Policies • NAPL Report • Advertising Awards
Metal Decorators' Report • Offset Press Specifications

Fast Orange 77P

Senelith Inks

Were the first lithographic inks
made from dyestuffs
treated with sodium tungstate
for better sunfastness
and are still leading
with their outstanding resistance properties

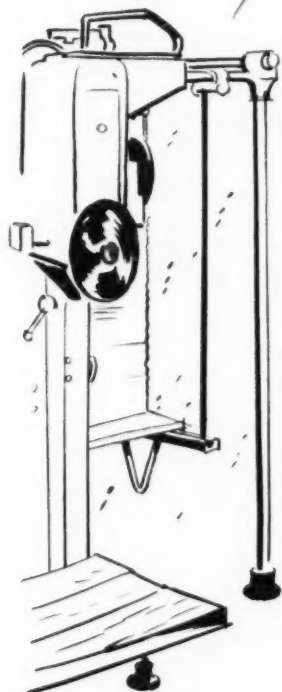
Our booklet "Inks, Lithographic and Printing" may be obtained on request

The Senefelder Company, Inc.

"Everything for Lithography"

32-34 Greene Street

New York 13, N. Y.



**The
last sheet off
tells you why
the Tru-Dot Blanket is
your best-blanket-buy!
COMPARE...**

Compare the first sheets off the press with the last!

The Tru-Dot Blanket reproduces the dot—*consistently true*—with perfect fidelity throughout the length of the run.

First sheet to last—the dot's the same . . . No distortion . . . Uniform registration . . . Everything on the plate is *there!*

These are reasons why the Tru-Dot Blanket is *your best blanket buy!* Order today—3-ply or 4-ply—red or black.

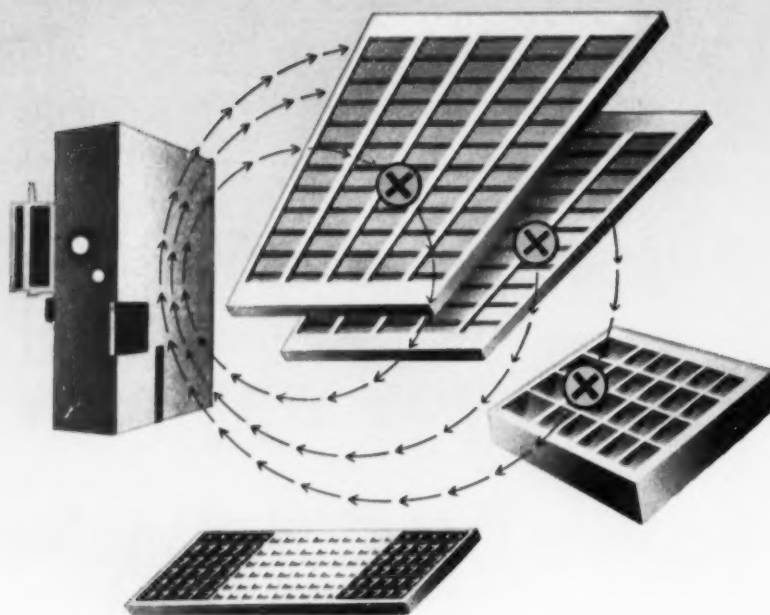
Roberts & Porter

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Why the **FOTOSETTER** *uses circulating characters*



The Fotosetter photographic composing machine retains the time-proven principle of the circulating character. The reason is it's the best way to do it.

Two decades of intensive research covering all possible methods of photographic typesetting led to the obvious conclusion that the circulating character is better for these reasons:

FLEXIBILITY — The Intertype Fotosetter method provides for maximum flexibility because it permits *unlimited* use of special characters, even including trademarks, symbols and logotypes.

SHARPNESS AND ALIGNMENT—Fotosetter characters are always *stationary* at the time of exposure. This assures perfect fit and exact bottom alignment of all sizes. It produces a sharpness and clarity of reproduction obtainable in no other way.

MIXED COMPOSITION — Contemporary copy calls for mixing a wide variety of faces. On a Fotosetter you can set type from either or both adjacent magazines with a flip of the finger.

Intertype research continues, for we mean to maintain our leadership in the growing field of photographic typography.

*If it isn't made
by Intertype,
it isn't a Fotosetter.*



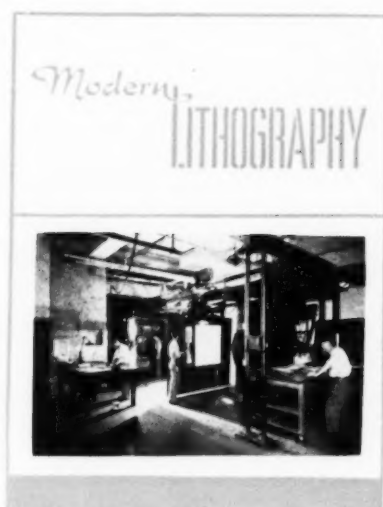
FOTOSSET in
Century Schoolbook, Futura Bold and Extrabold
FOTOSSETTER is a registered trademark.

Intertype Corporation

360 FURMAN STREET, BROOKLYN 1, N. Y.

District Offices: Chicago, San Francisco, Los Angeles,
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In Canada: Toronto Type Foundry Co. Ltd., Toronto,
Montreal, Winnipeg, Vancouver, Halifax



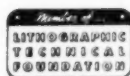
THE COVER

The Government Printing Office in Washington has been in the spotlight in recent months. Policies of GPO under the new administration are outlined this month by the Public Printer. (Page 36)

ROBERT P. LONG
Editor

JOHN A. NICHOLSON
Advertising Manager

CHICAGO OFFICE
333 North Michigan Ave.



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MODERN LITHOGRAPHY

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NOVEMBER, 1953

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LARGE PRESS



the **61** offset
42x58

the **76** offset
52x76

1 color • 2 color • 3 color • 4 color • 5 color

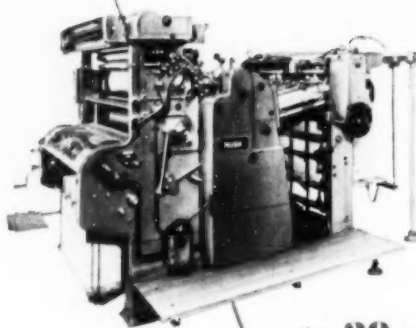
in Offset it's Miehle

Miehle Offsets are designed and built to operate steadily at high running speeds—up to 7000 on the 29, 6500 on the 61 and 6000 on the 76. More important, these high running speeds are translated into unusually high production by numerous features which insure rapid changeover, continuous operation and finest printing quality.

Production—quality—the versatility to handle a wide range of work—these are the factors lithographers seek in a press. They are found in all Miehle Offsets from the large 76 Five Color to the small single color 29 Offset.

Send for full color descriptive folders.

SMALL PRESS



the **29** offset
23x29

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*"Best machine
we ever operated"*

DAYTON, OHIO

Drury's

September 25, 1952

E. P. Lawson Co., Inc.
628 South Dearborn St.
Chicago, Illinois
Gentlemen:

We installed one of your paper cutters in our plant in May of this year, 1952, and find it highly satisfactory.

Both our bindery foreman and man who runs the cutter says that it is the best machine they ever operated. It has several new features, especially the hydraulic clamp which our cutterman says eliminates a lot of the hard and tiring work.

We wouldn't want to be without it!

Yours sincerely,

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want to be
without it!"**

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Tip Of The Month from Kimberly-Clark

Should a job be folded with or against the grain? Actually, both ways have advantages and disadvantages. If you fold with the grain the fold is generally smoother but weaker. If you fold against the grain the fold is stronger but may "bubble" in the folder. Your choice will have to depend on which feature is most important for the particular job. Another cause of "bubbling" in the folder is when paper takes on moisture. This is most apt to happen when the printed job is allowed to stand open for any length of time in a humid pressroom. On the other hand, if it's allowed to stand open in a pressroom where the relative humidity is low the paper will lose moisture. Then it may crack in the folder. The best way is to fold the job as soon after printing as possible. But if there's an unavoidable delay, protect the printed pages with a moisture proof cover.



How to fold paper properly — details at left
in "Tip of the Month"

Kimberly-Clark invites you to match your printing ideas with these—and win a \$50 Bond!

How to file litho plates

Here's the answer to many a lithographer's problem concerning the filing of used litho plates. Buy a length of drapery traverse rod and screw it to a board suspended about 6 feet off the floor. (We also purchased the drapery hooks to fit.) For about \$5.00, plus the hooks, you'll have a beautiful plate file that will hold 200 17x22 plates and can be added to indefinitely. The plates slide back and forth easily for inspection and the hooks can be numbered for identification. Any department store can furnish a variety of rods and hooks to choose from. The heavy duty type is practically indestructible. Of course the plate must have a small hold punched in the corner to hang the hook on. This file can be used for any size plate and mixed sizes together. The tiles can also be stacked one above the other and provide for literally thousands of plates in the space of a large closet.

*Leon E. Jasmin, Manager
Independent Type Crafts, Pasadena, Cal.*

Makes two plates at once

We have in our shop a plate whirler that will take a plate about 30 inches square and our vacuum frame and sink will do the same. This equipment services our "Big Chief", 22x29 and our two small Davidson presses. My idea was to be able to make two Davidson plates at the same time. I cut a piece of sheet metal one inch larger than the Davidson plate and placed small knobs on the 4 corners like table legs. Two of these legs have smaller knobs sticking out of the bottom. When I am ready to whirl my plates these smaller knobs fit into two holes that I drilled into the whirler bottom. This holds the table firm. This simple little table allows me to make two plates in the same time it usually takes to make one. It is just as easy to burn in two plates at a time and

the same is true of inking, developing, etching, etc. The only thing I lacked was a way to whirl two at the same time with one whirler and this simple gimmick solved the problem.

*Robert Jordan, Lithographic Foreman
Twin City Printery, Inc., Lewiston, Maine*

Air hose cleans folders

To blow dust and dirt off a Baum Folder Pile Feeder disconnect hose from pump that blows air into pile. Replace with similar size hose with air nozzle on one end. Turn on pump and clean machine. This trick will take off most of the loose dirt in hard to get at places.

*Robert Jardine, Bindery Foreman
Independent Printing Co., Richmond, Cal.*

Makes one plate do work of two

Here is a way to make one plate do the work of two on Multilith presses. If you have two jobs to run on different kinds of stock, or on the same stock but different quantities, this will work well. Have one form made at the top of the plate, and the second at the foot of the plate. Run job No. 1 first, then turn plate around and run job No. 2. The form at the foot of the plate will print on the blanket, but this is OK on small runs. (It will work well on long runs, too, if you wipe that part of the blanket every 500 impressions.) This system works fine on any two jobs not exceeding the maximum image area of the press.

*Tony Carpinetti, Business Printing Service,
Washington, D. C.*

Do you have an item of interest? Let's Swap Ideas!

All ideas contributed become the property of Kimberly-Clark for use in any printed form. For each idea used in our magazine advertising, we will give the sender name credit and a \$50 Savings Bond. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues for two months only. Address "Let's Swap Ideas", Dept. ML-113, Kimberly-Clark, Neenah, Wisconsin.

Built-in folding strength

Have you ever had a paper run beautifully through the press—print like a million dollars—then fail completely on the folding machine? Many of the lithographers who switched to Lithofect Offset Enamel did so because of this problem with other papers. They found Lithofect had built-in folding strength by virtue of the exclusive LongLac Bleached Sulphate pulp ingredient developed by Kimberly-Clark. These tough bleached fibers that fortify Lithofect Offset Enamel form the "muscles" that resist cracking in the folding process. In fact, you can fold Lithofect in either direction, regardless of grain. And the dimensional stability of this fine enamel provides real resistance to changes in humidity. That means easier maintenance of register in precision color work—another important reason for specifying Lithofect on your finest jobs. Available in cases or handy Carton Packs; ask your distributor for samples today.



Products of
Kimberly-Clark



WE HAVE HELPED OTHERS AVOID COSTLY PRESS "DOWN TIME"

There comes a time in the operation of every offset shop when one or more presses are "down" because the camera and dot-etching departments couldn't feed the press plates fast enough.

When this happens it costs you money!

And that's when we can help you.

We have a complete litho art department and plate making plant. There's a 48 inch color precision camera to produce fine color process work.

Our work has been commended, our prices are fair, our service is fast — that's why we serve a long list of lithographers on their overflow work.

We can make process positives to your specifications — on film or glass — and we can do it fast enough to make sure that your presses never go hungry for lack of press plates.

*Write, wire or phone — we'll gladly give you
all the information you need.*



ADVERTISERS ENGRAVING COMPANY

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simple formula for satisfying your chemical needs...

**YOU'LL FIND
LITH-KEM-KO
DEALERS
EVERYWHERE**

Yes, in almost every important city in the United States and Canada, there's a LITH-KEM-KO dealer ready to serve you quickly and efficiently with all the fine chemicals produced under the LITH-KEM-KO label. There's a dealer near you — look at the list below — you'll need look no further for the best in lithographic chemicals.

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ALBUQUERQUE, N. MEX.
Jones Graphic Products Co., 320 Broadway S.E.
ATLANTA, GEORGIA
Southern Graphic Art Supply Co.
196 Alexander St. N.W.
BALTIMORE, MD.
Interchemical Corp. 720 E. Pratt St.
Roberts & Porter, Inc. 15 W. Preston St.
BATON ROUGE, LA.
Southern Litho Plate & Graining Co.
3755 Plank Road
BOSTON, MASS.
Bridgeport Eng. Supply Co. 451 Atlantic Ave.
Roberts & Porter, Inc. 88 Broad St.
W. Oliver Tripp Co. 222 Columbus Ave.
BUFFALO, N. Y.
Interchemical Corp. 559 Elliott St.
CAMBRIDGE, MASS.
General Pig. Ink 87 Binney St.
Interchemical Corp. 175 Albany St.
CHARLOTTE, N. CAR.
Brooks Litho 1531 Camden Road
CHICAGO, ILL.
Bridgeport Eng. Supply Co., 900 N. Franklin St.
Sun Supply Co. 1215 W. Washington Blvd.
Interchemical Corp. 161 W. Harrison St.
Norman-Willets Graphic Supply Co.
318 W. Washington St.
Roberts & Porter, Inc. 555 W. Adams St.
CINCINNATI, OHIO
Sun Supply Co. Walnut & Third St.
G. C. Dom Supply Co. 125 E. Pearl St.
Interchemical Corp. 417 E. Seventh St.
McKinley Litho Supply Co., Inc. 1623-39 John St.
CLEVELAND, OHIO
Roberts & Porter, Inc. 229 East Sixth St.
Bridgeport Eng. Supply Co. 1051 Power Ave.
Capitol Printing Ink Co. 2372 W. 7th St.
Sun Supply Co. 310 Lakeside Ave.
Interchemical Corp. 1325 W. 73 St.
COLUMBUS, OHIO
Yanger Offset Supply Co., Inc. 162 North Sixth St.
DALLAS, TEXAS
Interchemical Corp. 1501 Turtle Creek Blvd.
Litho Offset Supply Co. 1122 Jackson St.
Offset Plate Graining Co. 1601 Browder St.
DENVER, COLO.
A. E. Heinsohn 1443 Blake St.
DES MOINES, IOWA
Capitol Printing Ink Co. 821 Third St.
DETROIT, MICH.
Alico Ink & Supply Co. 925 E. Woodbridge St.
Interchemical Corp. 223 W. Larned St.
Roberts & Porter, Inc. 1028 Brush St.

FORT WORTH, TEXAS
General Pig. Ink. 2508-10 Tiller St.
Texas Offset Supply Co., Inc. 821 N. Commerce St.
HAVANA, CUBA
National Paper & Type Co. of Cuba, S.A.
Presidente Zayas No. 308
HONOLULU, T. H.
California Ink Company, Inc. 335 Cook St.
HOUSTON, TEXAS
Hi-Speed Litho Supply Co. 2723 Yale St.
KANSAS CITY, MO.
Ace Composition Supply Co. 921 W. 27th St.
Cornell & Everett 714 Baltimore Ave.
Roberts & Porter, Inc. 700 W. 12th St.
LONG ISLAND CITY, N. Y.
Sun Supply Co. 10th St. & 44th Ave.
LOS ANGELES, CALIF.
Barker Litho Products 1333 S. Main St.
California Ink Company 2939 E. Pico Blvd.
Roberts & Porter, Inc. 344 N. Vermont Ave.
General Pig. Ink 2458 Hunter St.
Walter W. Lawrence, Inc. 4222 W. Pico Blvd.
MIAMI, FLA.
Miami Litho Supply Co. 2730 N.W. 2nd Ave.
MILWAUKEE, WISC.
Interchemical Corp. 105 E. Melvina St.
MINNEAPOLIS, MINN.
Automatic Pig. & Equip. Co. 1401 S. 3rd St.
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MONTREAL, Quebec, Canada
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Canadian Fine Color Co., Ltd. 905 Old Orchard Ave.
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Interchemical Corp. 636 11th Ave.
Alfred E. Metzger 30 Irving Place
Roberts & Porter, Inc. 622-626 Greenwich St.
J. H. & G. B. Siebold, Inc. 150 Varick St.
OKLAHOMA CITY, OKLA.
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PHILADELPHIA, PA.
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Sun Supply Co. 29 N. Sixth St.
Interchemical Corp. New Market St. & Germantown Ave.
Phillips & Jacobs 622 Race St.
Roberts & Porter, Inc. 1208 Hamilton St.
PORTLAND, ORE.
California Ink Company 1206 N. W. Hoyt St.

ROCHESTER, N. Y.
Interchemical Corp. 89 Allen St.
ST. LOUIS, MO.
Sun Supply Co. 1514 Pine St.
Wissmann Graphic Arts Supply Co. 2714-16 Pestalozzi St.
SALT LAKE CITY, UTAH
California Ink Company 60 S. Second East St.
SAN ANTONIO, TEXAS
Southwest Printing Ink Co. 103 W. Dewey Place
SAN FRANCISCO, CALIF.
California Ink Company 545 Sansome St.
Roberts & Porter, Inc. 1185 Howard St.
General Pig. Ink 1425 Folsom St.
SEATTLE, WASH.
California Ink Co. 1727 S. Alaskan Way
SYRACUSE, N. Y.
Interchemical Corp. 1034 W. Fayette St.
TACUBA, D.F., MEXICO
Fuchs & Long de Mexico, S.A. de C.V.
Esquina Mariano Escobedo y Mar Adriatico 66
TORONTO, Ontario, Canada
Canada Printing Ink Co., Ltd. 15 Duncan St.
Canadian Fine Color Co., Ltd. 240 Logan Ave.
TULSA, OKLA.
Britico Supply Co. 310 E. 4th St.
VANCOUVER, B. C., Canada
Canada Printing Ink Co., Ltd. 823 Homer St.
WASHINGTON, D. C.
Capitol Printing Ink Co., Inc. 806 Channing Place, N. E.
Interchemical Corp. 132 "Q" St., N. E.
Phototechnical Laboratories, Inc. 33 "M" St., S. E.
WINNIPEG, Manitoba, Canada
Canada Printing Ink Co., Ltd. 496 Hargrave St.
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Mr. Albert B. Materassi 9804 Avenue Rd., Silver Springs, Md.
Mr. Raymond A. West 718 E. Valencia Ave., Burbank, Calif.

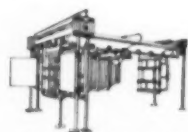
LITHO CHEMICAL

& SUPPLY CO., INC.
46 HARRIET PLACE
LYNBROOK, L.I. NEW YORK

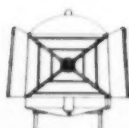




This advertisement set in Plantin 110, one of the English type faces available only from Monotype. For the best in typography, specify Monotype.



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Overhead Camera



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Plate-Coating Machine



Monotype-Huebner
Universal Process Machine



Monotype-Huebner Precision
Vertical Photo-Composing Machine

NOT HERE

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LANSTON MONOTYPE MACHINE COMPANY
Twenty-fourth at Locust Street, Philadelphia 3, Pennsylvania

BRANCH OFFICES: 116 Spring St., N.W., Atlanta 3, Georgia · 170 Summer St., Boston 10, Massachusetts · 216 W. Jackson Blvd., Chicago 6, Illinois · 441 Lexington Ave., New York 17, New York · 55 New Montgomery St., San Francisco 5, California · **IN CANADA:** Monotype Company of Canada, Limited, 77 York St., Toronto 1, Ontario, Canada.

YLA Hears Paper Men

George Smart, New York manager, Hammermill Paper Co., was the principal speaker at the opening fall meeting of the Young Lithographers Association of New York at the Advertising Club, October 14. Mr. Smart was introduced by Fred Pinkerton, Reinhold-Gould, Inc., paper merchant firm. Mr. Smart's remarks amplified a color motion picture, "Great White Trackway," which detailed the manufacture of paper at the Hammermill paper mill in Erie, Pa. About 40 men attended the meeting.

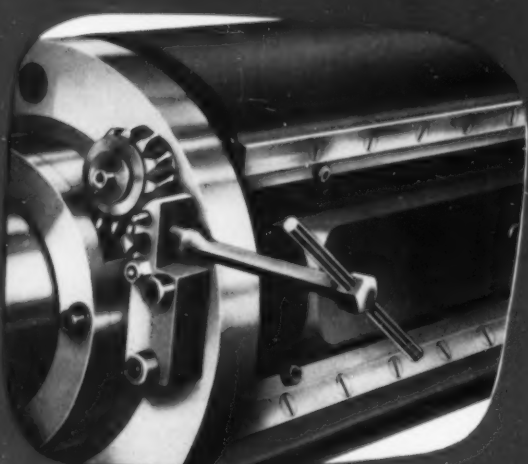
The YLA's next meeting was scheduled for November 11 at the Advertising Club. The program for this meeting is to be announced.

For its December activity, the YLA will join with other New York graphic arts groups in the combined Christmas Party at the Commodore Hotel, December 11.

Western Pkg. Show Announced

The San Francisco Civic Auditorium will be the site of the Fifth Western Packaging and Materials Handling Exposition scheduled for August 17, 18, 19, 1954, it was announced by Clapp & Poliak, Inc., exposition management firm.

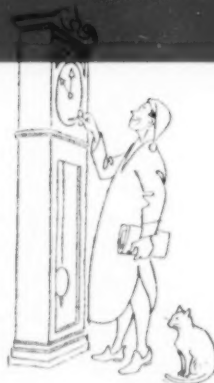
Last year the exposition was held in Los Angeles, concurrently with a materials handling conference produced by the University of Southern California. It registered an attendance of over 7000.



AS EASY AS WINDING A CLOCK

The hard work has been taken out of adjusting blanket tension on the Miller E.B.CO Offset Press through the use of a modern worm and worm-gear combination. Operated by a T-wrench, it has a high mechanical advantage which converts light hand pressure into a large turning force.

The worm gear also permits minute adjustment of tension, since it is not limited by tooth spacing on a ratchet. Write today for descriptive literature.



MILLER PRINTING MACHINERY CO.

1135 Reedsdale Street

Pittsburgh 33, Pennsylvania

Trade Events

Printing Week, January 17-23. Everywhere.

Gravure Technical Assn. Annual Meeting and Exhibits. Feb. 3-5, 1954. Biltmore Hotel, New York.

Point-of-Purchase Advertising Institute, annual symposium and show. Statler Hotel, New York. March 30, 31, April 1.

National Assn. of Litho Clubs, annual convention. May 7, 8, 1954. Biltmore Hotel, New York.

Technical Assn. of the Graphic Arts, annual meeting. May 10-12, 1954. Schroeder Hotel, Milwaukee.

Litho Schools

CANADA—Ryerson Institute of Technology, School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.

CHICAGO—Chicago Lithographic Institute, Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

CINCINNATI—Ohio Mechanics Institute, Cincinnati, Ohio.

LOS ANGELES—Los Angeles Junior College, 1636 S. Oliver St., Los Angeles 15, Calif.

MINNEAPOLIS—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

NASHVILLE—Southern School of Printing, 1514 South St., Nashville, Tenn.

NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

OKLAHOMA—Oklahoma A & M Technical School, Graphic Arts Dept., Okmulgee, Okla.

ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.

PHILADELPHIA—Murrell Dobbins Vocational School, 22nd and Lehigh, Philadelphia, Pa.

PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

SAN FRANCISCO—City College of San Francisco, Ocean and Phelan Aves., Graphic Arts Department.

ST. LOUIS—David Ranken, Jr. School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

WEST VIRGINIA—W. Va. Institute of Technology, Montgomery, W. Va.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39 St., New York 16, N. Y.

National Association of Photo-Lithographers
Walter E. Soderstrom, Exec. V. P.
317 West 45 St., New York 36, N. Y.

Lithographers National Association
W. Floyd Maxwell, Exec. Dir.
420 Lexington Ave., New York 17, N. Y.

National Assn. of Litho Clubs
Angelo Pustorino, Exec. Secy.
Daniel Murphy & Co., Inc.
480 Canal St., New York 13, N. Y.

Printing Industry of America
James R. Brackett, Gen. Mgr.
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International Assn. of Printing House Craftsmen
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Hudson Gloss This smooth-surfaced, smooth-printing stock is process coated for excellent half-tone work. Hudson Gloss handles superbly on flat bed or rotary press. Ideal for top quality literature, house organs, booklets, folders, catalogs... for every fine job—and it's economical.



International Paper COMPANY

PAPERS FOR PRINTING AND CONVERTING

220 East 42nd Street, New York 17, N. Y.

The Compliments Continue to Pour In!

We've shown you some of the comments from the lithographers, printers and platemakers who are so satisfied with their

Strong GRAFARC LAMPS

Here are a few from publishers and leading industrialists who give you more reasons why you too should own these wonderful lamps.

For control that improves quality, intensity that speeds production, efficiency that saves you money, install Strong Grafarc Fully Automatic High Intensity Arc Lamps.

Models for all photo-mechanical reproduction processes.

Use coupon now to obtain prices and complete literature.

THE STRONG ELECTRIC CORPORATION

17 CITY PARK AVENUE
TOLEDO 2, OHIO

Please send free literature and prices on the complete line of Strong Grafarc Lamps.

Name _____

Firm _____

Street _____

City & State _____

Name of Supplier _____

*Names of these customers on request

"Highly efficient and requires no service."
—ANOTHER OF AMERICA'S LEADING INDUSTRIALS.

"Have only high praise for this lamp. There is nothing in the area that can touch it for coverage and detail."
—A TAKOMA PARK, WASHINGTON PUBLISHER.

"Exposure time on photo-composing plates has been cut in half and with less than perfect contact, a good image is still retained. With the conventional lamps, poor contact would cause the loss of the image due to undercutting."
—ONE OF AMERICA'S LARGEST INDUSTRIALS.

"We have been able to shorten the time of exposure approximately 50% on both camera and monotype composer."
—A PORTLAND, OREGON INDUSTRIAL.

"It has most certainly exceeded our expectations. We are using the lamp for vacuum frame and very large lens work, which requires especially strong and even lighting."
—AN ATLANTA BLUE PRINT COMPANY.

"Our experience has been good, particularly in the reduction of exposure time by approximately one-half, and in a complete trouble-free operation without shut-down time."
—A LEADING MAP MAKER.

"The best lamp of its type presently available."
—A CLEVELAND MANUFACTURER.

"We are very pleased with the performance of this lamp. Our exposures are much shorter than usual. The principal feature which appeals to us is the carbon feed, which makes adjustments unnecessary."
—ONE OF AMERICA'S LEADING INDUSTRIALS.

"More than met our expectations. Has operated smoothly and efficiently from the day we installed it. The lamp has SPEEDED UP considerably PRINTING TIME in our department, and any equipment that will save you from one to three minutes a plate on five to twelve plates a day, soon amortizes itself in these days of high labor and production costs. Our previous printing lamp was somewhat antiquated, and need I tell you what a relief it is to know that NO LONGER DO WE GAMBLE ON FAILURE DURING PEAK RUSH PERIODS in our shop."
—A CHARLESTON NEWSPAPER PUBLISHER.

VERVE is the word



for "Speed-Glo"!

- "Speed-Glo" offset inks are free from cyclized rubber — hence will not cause gumminess or "misting." They dry *rapidly*, yet remain wet and workable on the press, even during prolonged shutdowns. "Speed-Glo" inks are *ideal* on coated stocks. Try "Speed-Glo" on the next run!

- Life, vigor, dash, vitality, zest, speed and more glow — are possessed in greater abundance by "Speed-Glo," the new offset ink developed by

Kienle & Co.

33-47 NASSAU AVENUE BROOKLYN 22, N.Y.

"Makers of Quality Inks for Over Fifty Years"



**A SMOOTH
EVEN SURFACE**

For **HIGH QUALITY**
Impressions

**PAC
MISS**

A SIZE
for
EVERY PRESS

Be sure to specify the correct diameter of the rollers to be covered. This is important for ease in applying the covering to the roller and to assure a real snug fit free of wrinkles.

Do as hundreds of pressmen the world over — order Aquatex and Dampabase today from your leading lithographic supply house.

GODFREY ROLLER COMPANY

Roller Makers for 88 Years

211-21 NORTH CAMAC STREET

PHILADELPHIA 7, PA.



P.I.A. TOP-HONOR WINNER CHOOSES THE 3M PLATE!



GES SING

experience that this *grainless aluminum* plate gives highest quality reproduction on every job; perfect half-tones—smoother solids—richer colors. He's learned from exceptional press-performance that the 3M Plate dependably meets his high professional standards. It will meet *your* standards, too!

GRAINLESS ALUMINUM makes the difference!

3M PLATES: 1. deliver finest quality printing
2. won't oxidize 3. permit easy additions or deletions
4. are convenient and safe to store 5. deliver perfect re-runs

HARRIS	14 x 20	1/2 in bar
	17 x 22	Straight Cut
	22 x 29	Straight Cut
	17 x 22	Straight Cut
	21 x 28	Straight Cut
EBCO MANN	22 x 34	Straight Cut
	22 x 34	Straight Cut
	22 x 34	Straight Cut

(Also made for Davidson & Multilith Duplicating Machines)

Ask your plate maker to supply your next job on

All-Aluminum  **Pre-sensitized**

PHOTO-OFFSET PLATES

Made by the makers of "Scotch" Brand Cellophane Tape

Made in U.S.A. by MINNESOTA MINING & MFG. CO., St. Paul 6, Minn.—also makers of "Spherekote" Brand Tympan Covers and Friaket Papers, "Scotchlite" Reflective Sheeting, "Scotch" Brand Pressure-Sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: 122 E. 42nd St., New York 17, N.Y. In Canada: London, Ont., Can.

MINNESOTA MINING & MFG. CO.

Printing Products Division, Dept. ML-117, St. Paul 6, Minn.

☐ send FREE samples of work done by 3M Photo-Offset Plates plus full information and price list. ☐ arrange for a demonstration in our plant. We do ☐ do not ☐ make our own plates. Number and type of presses _____

Name _____

Firm _____

Address _____

City _____

Zone _____ State _____





A SMOOTH EVEN SURFACE

For **HIGH QUALITY**
Impressions

"Everyone loves the bald-headed man" —
Lithographers everywhere like the smooth, even
surface of Aquatex the dampening roller cover
for high quality reproductions.

The knitted texture of Aquatex is just right
for exact dampening control. Thousands of
little loops mesh together to give the
dampening roller the proper
amount of cushion re-
quired for fine
impressions.



A SIZE
for
EVERY PRESS

Aquatex, the seamless dampener covering, is
made in sizes to fit every press. When ordering,
be sure to specify the correct diameter of the
rollers to be covered. This is important for ease
in applying the covering to the roller and to
assure a real snug fit free of wrinkles.

Do as hundreds of pressmen the world over
— order Aquatex and Dampabase today from
your leading lithographic supply house.

GODFREY ROLLER COMPANY

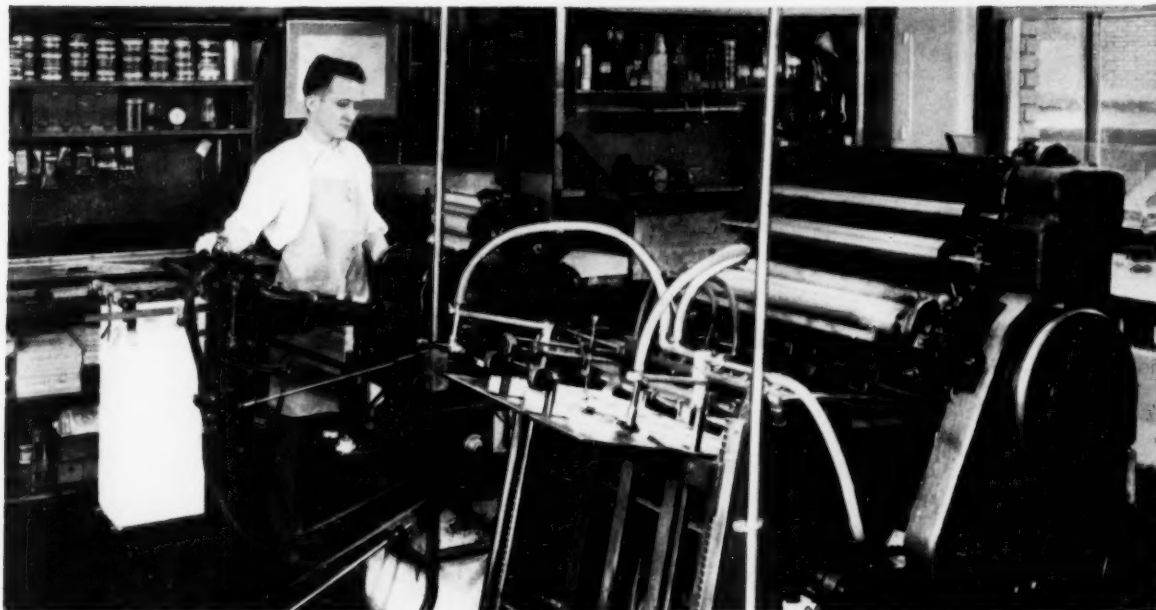
Roller Makers for 88 Years

211-21 NORTH CAMAC STREET

PHILADELPHIA 7, PA.



P.I.A. TOP-HONOR WINNER CHOOSES THE 3M PLATE!



FREDDY PANNEBAKER, 1st prize winner at the Printing Industry of America show in St. Louis knows the value of top quality photo-offset plates. And that's why this well-known Denver lithographer chooses and uses the only surface-coated plate that gives deep etch quality—the 3M Plate. He knows from pleasurable

experience that this *grainless aluminum* plate gives highest quality reproduction on every job; perfect half-tones—smoother solids—richer colors. He's learned from exceptional press-performance that the 3M Plate dependably meets his high professional standards. It will meet *your* standards, too!

Now available for these larger presses:

PRESS	MODEL OR PRESS SIZE	TYPE OF CUT
ATF CHIEF	14 x 20	Straight Cut
	14 x 20	Pin Bar
	17 x 22	Straight Cut
HARRIS	22 x 29	Straight Cut
	17 x 22	Straight Cut
	21 x 28	Straight Cut
EBCO MANN	22 x 34	Straight Cut
	22 x 34	Straight Cut
	22 x 34	Straight Cut

(Also made for Davidson & Multilith Duplicating Machines)

GRAINLESS ALUMINUM makes the difference!

3M PLATES: 1. deliver finest quality printing
2. won't oxidize 3. permit easy additions or deletions
4. are convenient and safe to store 5. deliver perfect re-runs

Ask your plate maker to supply your next job on

All-Aluminum  **Pre-sensitized**

PHOTO-OFFSET PLATES

Made by the makers of "Scotch" Brand Cellophane Tape

Made in U.S.A. by MINNESOTA MINING & MFG. CO., St. Paul 6, Minn.—also makers of "Spherekote" Brand Tympan Covers and Frisket Papers, "Scotchlite" Reflective Sheeting, "Scotch" Brand Pressure-Sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: 122 E. 42nd St., New York 17, N.Y. In Canada: London, Ont., Can.

MINNESOTA MINING & MFG. CO.

Printing Products Division, Dept. ML-117, St. Paul 6, Minn.

☐ send FREE samples of work done by 3M Photo-Offset Plates plus full information and price list. ☐ arrange for a demonstration in our plant. We do ☐ do not ☐ make our own plates. Number and type of presses _____

Name _____

Firm _____

Address _____

City _____

Zone _____ State _____



HERE'S WONDERFUL NEW



LITHOGEM*

* *IPI's sparkling ready-to-run offset litho ink*

Ink-making "magic" is behind new IPI Lithogem. Colors sparkle, look almost as bright when dry as when wet.

These new inks are more fool-proof on the press, faster setting, too, with excellent drying and binding qualities. And they really fight water, reduce greasing problems to make colors stay cleaner, stronger.

Best of all, Lithogem inks are press-ready, with the normal amount of drier for most stocks. They stay softer-bodied and remain uniform in body and tack over long periods. You can keep them on your shelf until ready to use.

We believe that IPI Lithogem Offset Inks are the finest you can get. They have been thoroughly proved in leading litho plants under commercial conditions, and are available in all colors shown in the IPI Offset Color Guide. We invite you to compare them with the best regular and process colors you are now using. Your IPI representative will gladly arrange a test run.

Complete ink service for lithographers

IPI offers a full line of finest offset inks and litho supplies, as well as top-notch technical guidance in the field. Serving your individual lithographic needs is a trained IPI salesman, experienced in all phases of lithography and backed by the most modern research, ink making and service facilities in the graphic arts—all strategically located coast to coast. He is always ready to help you give your customers the best in offset lithography, through better offset inks and service. Always rely on IPI.

IPI, IC, and Lithogem are trademarks of Interchemical Corporation

INTERCHEMICAL CORPORATION



Printing Ink Division • 67 West 44th Street, New York 36, New York

RELY ON IPI FOR LEADERSHIP IN INK RESEARCH

HAMILTON
PAPERS*

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PAPERS*

FOR SMOOTH PRESS RUNS

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HAMILTON

PAPERS*

Depend on them to put an end to press-room troubles. Hamilton papers are pre-conditioned for accurate register and surface sized for good ink receptivity. These are the papers that will keep your work on schedule.

* HAMILTON BUSINESS PAPERS

HAMILTON BOND
HAMILTON BOND SCRIPT
HAMILTON LEDGER
HAMILTON Mimeo
HAMILTON DUPLICATOR
OLD TREATY BOND (rag content)
MONTGOMERY BOND
MONTGOMERY LEDGER
MONTGOMERY Mimeo

* HAMILTON TEXT & COVER PAPERS

HAMILTON ANDORRA
HAMILTON VICTORIAN
HAMILTON LOUVAIN
HAMILTON FINE LINE
HAMILTON SHEFFIELD
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HAMILTON WEYCROFT
HAMILTON KILMORY
HAMILTON OFFSET
HAMILTON OPAQUE
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Now Available!

The new Hamilton Bond
Letterhead Style Book.
Write us for a copy.



W. C. HAMILTON & SONS
MIQUON, PA.

Offices in New York, Chicago, Los Angeles

MODERN LITHOGRAPHY, November, 1953

Precision

presswork

demands

precision

rollers



The indispensable ingredient of fine presswork . . . is the *roller!*

So it is important that the roller be the very best. For more than a century, SAM'L BINGHAM'S SON MFG. CO., America's first maker of printing rollers, has maintained leadership in this field. Quality standards, set by long dealings with many of America's most reputable and exacting printers, control operations in each of the 20 strategically located factories.

To solve your roller problem, send your rollers to the Bingham plant most convenient to you.

The Right Roller right away

SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

CHICAGO
ATLANTA
CINCINNATI
CLEVELAND

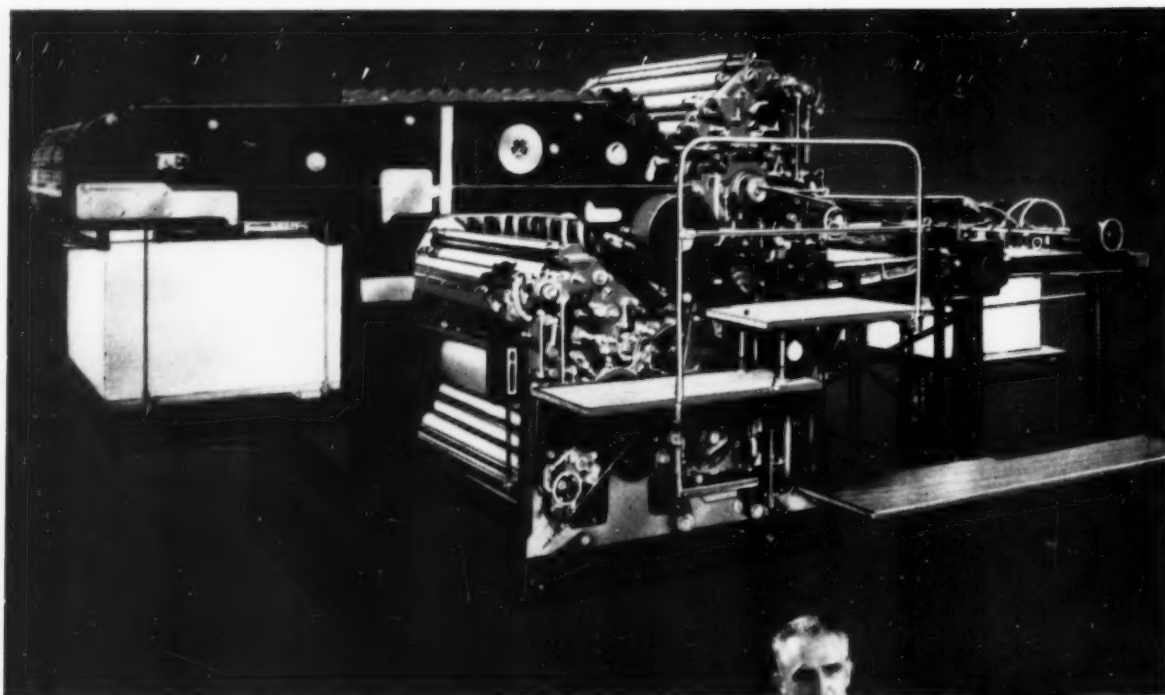
DALLAS
DES MOINES
DETROIT
HOUSTON

INDIANAPOLIS
KALAMAZOO
KANSAS CITY
MILWAUKEE

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NASHVILLE
OKLAHOMA CITY
PITTSBURGH

ST. LOUIS
ST. PAUL
SPRINGFIELD, O.
TAMPA, FLA.

COMPOSITION . . . RUBBER . . . VULCANIZED OIL Rollers



"Our records show that our Mann Perfector DOUBLED production"

• Ask any owner about his ATF-Mann Perfector and you'll hear the same story.

On backed-up printing the Perfector increases production, cuts costs and delivers jobs that will satisfy your customers.

It prints *both sides* of a sheet in a single pass—and it's the only standard sheet-fed offset press sold in America designed to do so. Its massive construction and helical gears give it a vibrationless cruising speed up to 5,000 sheets per hour. Its 33x53 inch sheet size enables the ATF-Mann Perfector to print up to 320,000 6"x9" pages an hour.

No other sheet-fed press in the country can equal that output. Yet the Perfector is in the same price range and requires the same number of personnel as single-color presses in the same size range.

So if you do backed-up printing—books, magazines, pamphlets, papers or other publications—it will pay you to find out how the ATF-Mann Perfector can fit profitably into your operation. Address AMERICAN TYPE FOUNDERS, a subsidiary of Daystrom, Inc., 200 Elmora Avenue, Elizabeth, New Jersey.



*Ask the man who owns a Mann—
he'll tell you...*

"IT PAYS TO BUY THE FINEST"

Features of the new ATF Mann presses:

FLOATING IMPRESSION: Massive centrifugally-cast, precision bearings support the entire weight of the cylinders without bearings. Proper engineering and massive construction permit this exclusive feature which results in better quality lithography.

EXCLUSIVE INKING SYSTEM: Mann presses have more rollers, more inches of ink travel from fountain to plate, and fuller coverage of the form than any offset press in America.

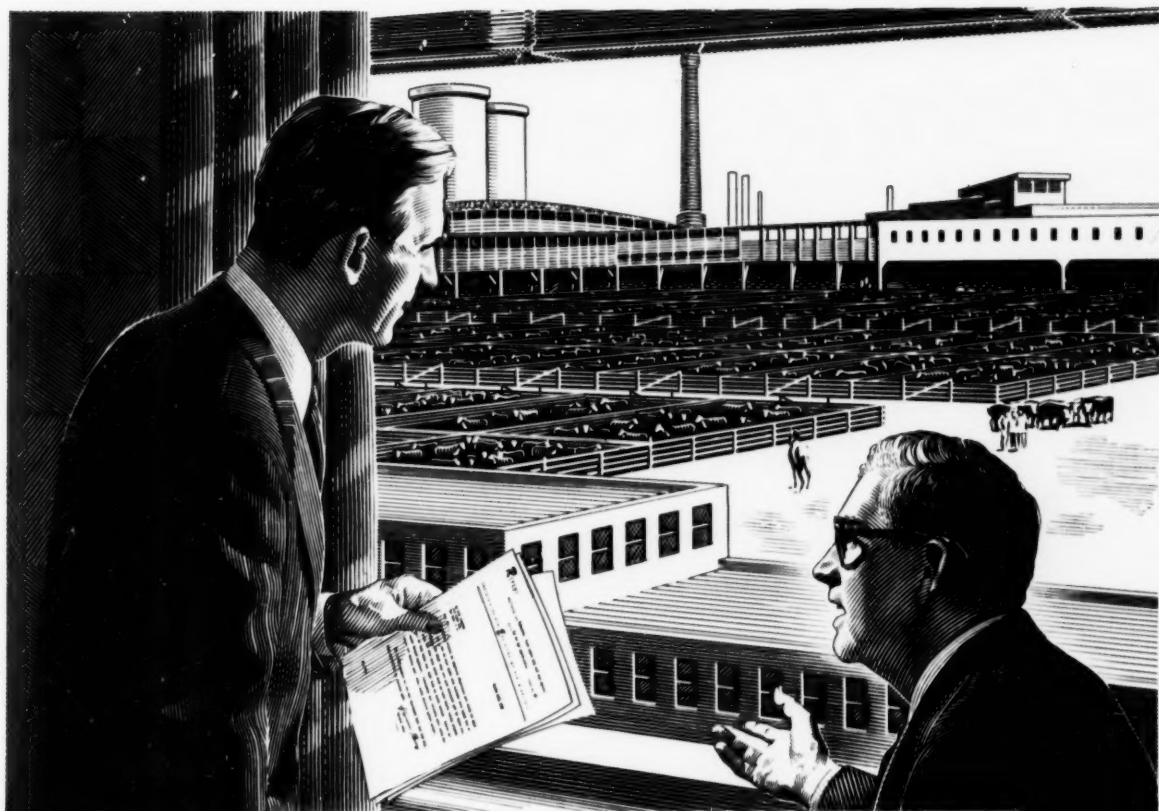
MASSIVE CONSTRUCTION: Size-for-size, Mann presses are the heaviest presses built, and weight is the basic requirement for good register. Unequalled sturdiness of frames, journals, bearings, helical gears and moving parts keep these precision machines running smoothly.

Type faces shown are: Bodoni's, Spottans, Don Casual, Alternate Gothic No. 2.

Better, more profitable printing from the widest line of processes...

GRAVURE...LETTERPRESS...OFFSET





*The handsome letterhead paper
that prints as well as it looks*

COCKLETON BOND

Created by Hammermill craftsmen, Cockletone Bond meets the critical requirements of executives who desire a fine letterhead paper to represent them. This quietly impressive paper has found wide acceptance among American businessmen because

it gives them *all* the qualities they desire in a letterhead . . . and at surprisingly low cost. And, Cockletone Bond has extremely fine printability, assures trouble-free pressroom performance — gives your customers beautiful work that is sure to please.

SEND THE COUPON for these two helpful sales tools . . . they're free . . . *Cockletone Bond Portfolio*; contains specimen letterheads useful in advising your customers . . . *sample book*; shows *Cockletone Bond* in all weights for use as letterheads, insurance policies and other fine business printing.

Hammermill Paper Company, 1613 East Lake Road, Erie 6, Pennsylvania.

Name _____

Position _____

(Please attach to, or write on, your business letterhead.)

AP-JUN

LOOK FOR THE *Cockletone* WATER MARK



**CALLING ALL
QUALITY
LITHOGRAPHERS!**

**Mercury Rollers
and Blankets
always deliver
top performance**

- ★ Cleaner reproduction
- ★ Smoother ink-control
- ★ Less make-ready time
- ★ Easier wash-up
- ★ Less spoilage

RAPID ROLLER COMPANY
FEDERAL AT 26TH CHICAGO 16, ILL.



As a LITHOGRAPHER,
wouldn't you welcome a
DIRECT mill source for
fine OFFSET papers?

All Fitchburg Papers
are sold direct from
mill-to-you.

write for samples



and information

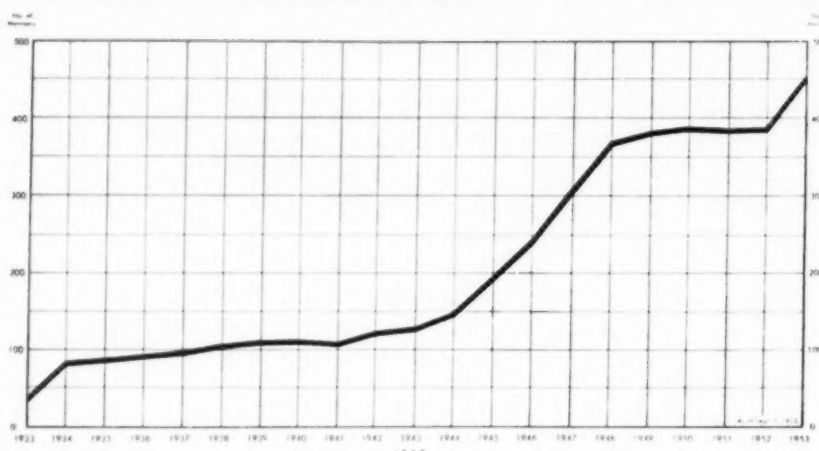
DIAMOND-WHITE OFFSET
HILLCOURT OFFSET ★ ZENITH OFFSET
and CONVERTING GRADES

Fitchburg Paper Company FOUNDED IN 1861

MILLS AND MAIN OFFICE: FITCHBURG, MASS. N. Y. OFFICE: 280 PARK AVE., N. Y. 17

18% INCREASE IN NAPL MEMBERSHIP IN ONE YEAR

BIG VALUES
at
LOW COST



That's why the NAPL attracts and holds all of its members.

May we suggest that you carefully read the article on page 38 in this issue of Modern Lithography entitled "NAPL Reviews 20 Years."

Here are some of the big values which can be yours at a low dues cost.

- UNIFORM ACCOUNTING AND COST SYSTEM
- MANAGEMENT COST CONTROL MANUAL
- A STUDY OF A SIMPLIFIED METHOD FOR BUILDING BUDGETED HOURLY COST RATES IN A LITHOGRAPHIC PLANT
- TRADE CUSTOMS SUPPORTED BY COURT PRECEDENTS
- LABOR CHART SHOWING IN COMPARATIVE FORM HOURS, WAGES AND WORKING CONDITIONS IN 46 CITIES
- BULLETINS FULL OF HELPFUL INFORMATION

You can have all of these values and more by joining the NAPL. We have never billed our membership for any of this material — the low annual dues cover everything.

NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS
317 West 45th Street, New York 36, N. Y.

19

We hereby make application for enrollment as an Active (Associate) Member in the National Association of Photo-Lithographers, and if elected, agree to abide by its by-laws and support its objects and interest as far as our time and ability will permit.

We enclose herewith \$..... as our first year's dues.

ANNUAL DUES FOR THE PRESS EQUIPMENT IN OUR PLANT IS AS FOLLOWS:

No. of Presses	ACTIVE MEMBERS (Those who operate equipment)		
	Presses smaller than 17"x22" (Minimum Dues \$37.50 per year).....	\$20.00 per press per year	\$
	Presses 17"x22" to 22"x28".....	\$28.00 per press per year	\$
	Presses larger than 22"x28" up to and incl. 35"x45".....	\$37.00 per press per year	\$
	Presses larger than 35"x45".....	\$47.00 per press per year	\$
	MINIMUM DUES, \$37.50 per year. Maximum Dues, \$450.00 per year		
	ASSOCIATE MEMBERS		
	Equipment and Supply Dealers and Manufacturers, \$125.00 per year		\$
	Total Annual Dues		\$

Firm
Address
No., Street or Avenue City, Zone and State
Signed Phone

NATIONAL ASSN OF PHOTO-LITHOGRAPHERS
317 WEST 45th STREET NEW YORK 36, N. Y.

THIS AD CAN MEAN MORE LETTERHEAD BUSINESS FOR PRINTERS

Because the offered portfolio alerts businessmen to the importance of good printing, paper and letterheads. This ad is one of a series currently appearing in

Nation's Business
Dun's Review and
Modern Industry
Advertising Requirements
Burrough's Clearing House
The Insurance Salesman
The Reporter
Rough Notes

Also, special ads directed to potential printers' customers are appearing in

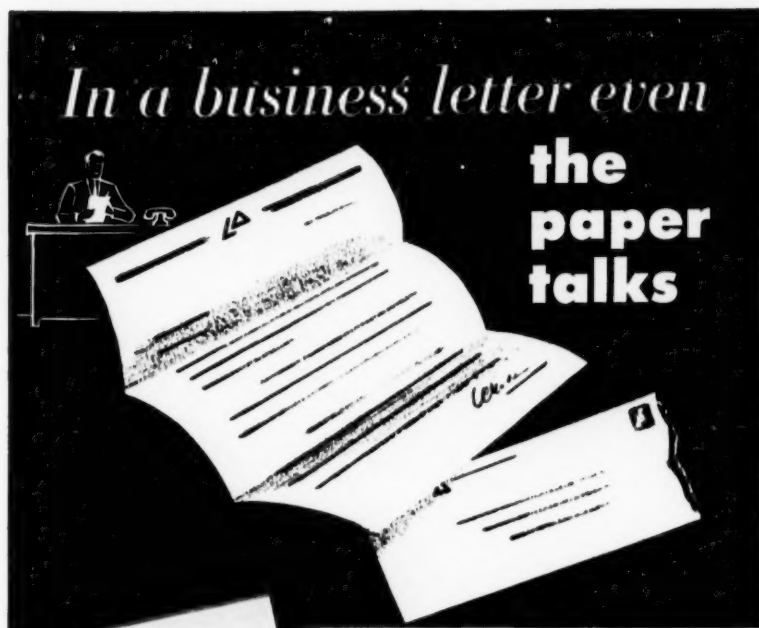
Journal of Accountancy
Office Management
The Office

Printers can find more
New Business

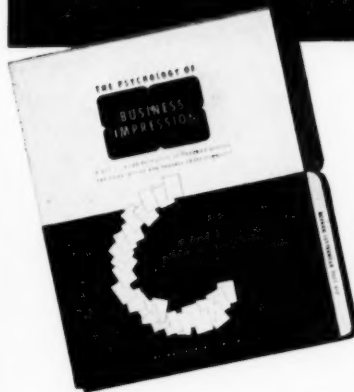
by reviewing these five keypieces that are currently being distributed to users of fine business papers, ledgers and index bristols. Write for your free copies of

The Psychology of
Business Impression
Neenah Guide to Better Indexing
The Facts about The Quality
Neenah Pattern Kit
Neenah Thin Papers

PRINTERS' SERVICE DEPARTMENT
NEENAH PAPER COMPANY
NEENAH, WISCONSIN



In a business letter even the paper talks



Consider the subtle impressions you get from a letter before reading it. If it is typed on a fine rag content bond, it crackles like new money. It has that "important" feel typical of documents and certificates.

Usually the letterhead will be sharply printed since most printers take extra care with rag content paper runs. The typed page will be neat—free from erasure smudges because the long interwoven cotton fibers take repeated erasings with-

out breaking. Even before the letter is read, the paper starts making favorable impressions.

To increase the effectiveness of your business letters through the correct choice of paper and letterheads, Neenah offers you, free, *The Psychology of Business Impression*, which has been endorsed by thousands of prominent executives.



NEENAH PAPER COMPANY
Neenah, Wisconsin

Check the material you want, sign
your name, and attach to your business letterhead

- ☐ *The Psychology of Business Impression, Letterhead Test Kit and Opinion Cards.*
- ☐ *The Facts about The Quality, a pictorial guide to give you a better understanding of fine business papers.*

SIGNATURE _____

NEENAH PAPER COMPANY, NEENAH, WISCONSIN

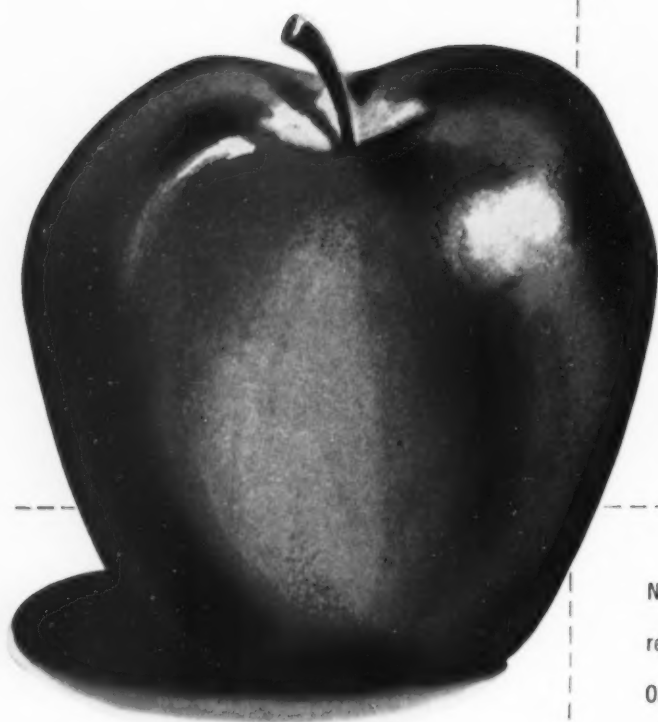
ML-6



Matching envelopes in all grades of Neenah rag content bonds.

without color

this apple doesn't tantalize



color *tells*
color *sells*

Nature sells more apples when they are red-ripe,
ready to eat. The color tells—the color sells.

On circulars or broadsides—on ads or packages—
on wrappers or posters—color will whet the appetite,
stimulate interest, create a demand. Driscoll
color tells—Driscoll color sells.

Martin Driscoll & Co.

610 Federal Street, Chicago 5, Illinois

LITHOGRAPHIC • LETTERPRESS AND CARTON INKS

REVOLUTIONARY OXY-DRY

PLATE WASHER & DRYER

INCREASES OUTPUT LOWERS OPERATION COSTS



OXY-DRY PLATE GRAINER
FOR CONSISTENT GRAINING,
TROUBLE-FREE PRODUCTION



INCREASES YOUR PROFITS IMPROVES YOUR WORK

- Consistently uniform graining increased by all steel tub and base that can't get out of level.
- Planetary movement in trouble-free ball-bearing race eliminates major cause of breakdowns.
- Maintenance-free operation exclusive OXY-DRY feature due to mechanically superior design and construction.
- Operator controls all functions from one side of machine.

- Independent hopper for steel balls for faster loading and unloading.
- Dump gate serves dual purpose as tray to increase speed of operation.
- Direct drive for tub with variable speed exclusive on OXY-DRY.
- Hopper hydraulic system operates on separate motor...runs only when needed.
- No special footings required for installation.
- Rubber blanket for steel tub bottom—no wood or false bottoms to wear out.
- Finest quality controls and motors with drip and rust-proof housings.
- More consistent uniform graining means more re-grainings per plate—greater profits for you!

...pays for itself in labor and space saved!

- Replaces hand labor with efficient, trouble-free, damage-free automatic machine operation.
- Reduces floor space for washing and drying to less than half... no drying room needed.
- Ends oppressive drying-room heat and humidity.
- Ends "grease-spot" and "oxidation" rejects.
- No more scratched plates from hand washing.
- No more holes to punch for hanging plates.
- No more risk of damage from handling plates between washing room and drying room.

OXY-DRY

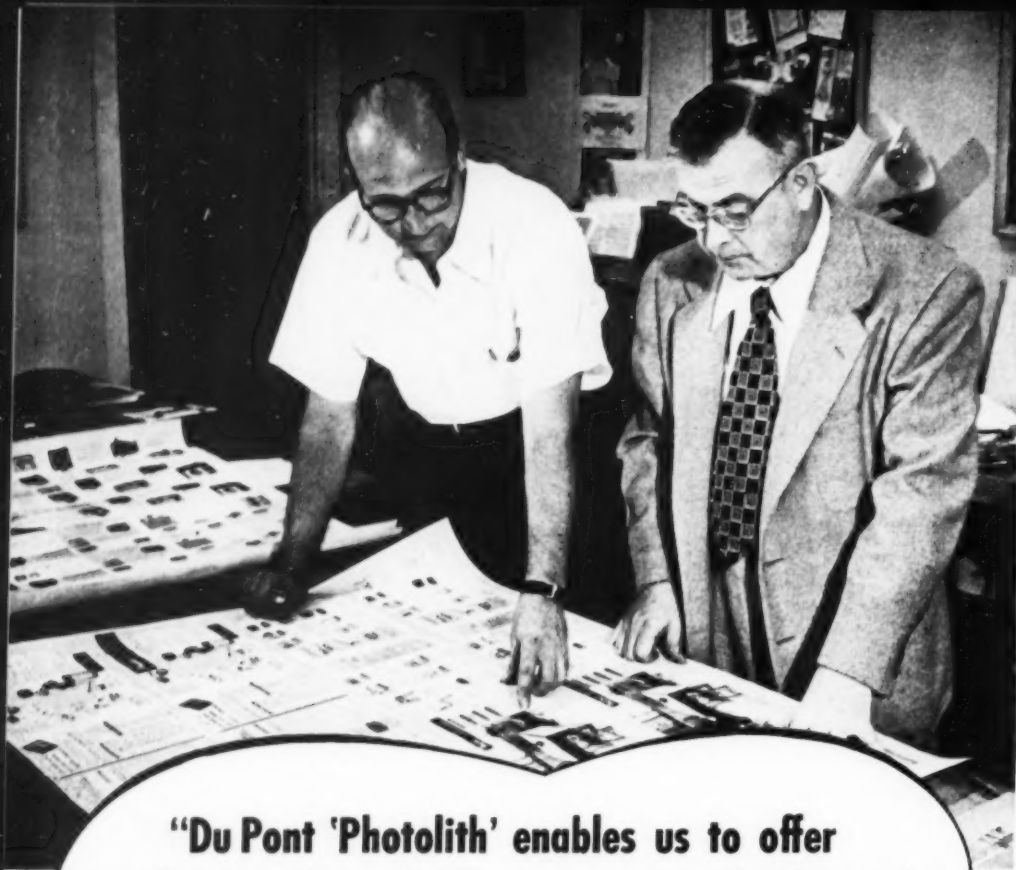
For more
information and quotations...

write • wire • phone

OXY-DRY SPRAYER CORP.

Dept. ML

320 S. Marshfield Ave., Chicago 12, Ill.



Mr. Roeder, President and W. F. Wells, Jr., Manager, inspecting completed job made on DuPont "Photolith."

"Du Pont 'Photolith' enables us to offer quality workmanship on any type of offset job

... holds slightest dots and lines without fogging,"

**says Mr. Charles Roeder, President
Roeder Studios, Inc., Chicago, Illinois**

The Roeder Studios, Inc., lithographers of Chicago, have built a reputation for quality reproduction since opening for business fifteen years ago. To meet mounting work loads while maintaining quality, the shop switched in 1942 to Du Pont "Photolith" lithographic film—and has been using it ever since.

Mr. Charles Roeder, President, recently said: "'Photolith' has served us well. As two-thirds of our work is in color, we need a film that retains quality under critical exposure and development conditions—and 'Photolith' fills the bill. It holds slightest dots and lines without fogging or scumming, even in multiple-exposure work. The film has exceptional density—is absolutely opaque after proper exposure and processing. And its emulsion can take plenty of abuse. 'Photolith' enables our plant to offer quality workmanship on any type of offset job."

Specializing in brochures, direct-mail catalogs and posters, the Roeder Studios are equipped to provide the maximum in quality and service. Plant facilities include up-to-date equipment capable of producing every type of work, including full-color process work, for any size press. Far-sighted management, technical skill and excellent materials are paying off for this "Windy City" plant.

Du Pont "Photolith" lithographic film helps assure outstanding reproduction and simplifies processing and handling operations. Try it in your plant soon. For detailed information about "Photolith," write: E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware. In Canada: Canadian Industries, Ltd., Montreal.



Harry A. Tatham, Jr., likes working with "Photolith"—says, "It's easy to handle and strip, usually requires minimum of opaquing."



L. O. Weber checks halftone quality of a Du Pont "Photolith" positive.



REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY

SPECIFY DU PONT "PHOTOLITH"

LITHOGRAPHIC FILM

Editorials

ADVERTISING will increase in 1954. This is the opinion of *Printers' Ink* based on a careful analysis of economic predictions and of the past performance of advertising in relation to general business conditions. The current year, 1953, is rolling along at a predicted rate of about ten percent over 1952, for a total advertising volume of about \$7,700,000,000. In 1954 this volume probably will exceed \$8,000,000,000, the magazine states.

Here's the essence of the conclusions:

"There are at present some prophets of gloom who are making their annual predictions that a recession will begin sometime next year. Most of the more reliable forecasts we have seen, however, indicate a long-overdue correction, with total business volume leveling off from current peak levels to hold on a plateau or, at the most, to show a slight dip.

"Even if business does show a slight dip in 1954 we expect that advertising will not follow the trend. We know that in the past when our economy has gone into a deep recession or a depression, advertising volume has followed the business curve. We also know, from a study of past performance, that this rule does not hold true during temporary interruptions of a long-term upward trend in our economy.

"This past performance of advertising over short intervals gives us the courage to say that such a contrary action in 1954 is entirely possible—and very likely.

"If business volume goes up next year, advertising volume will go up with it. If there is a slight dip we do not believe that marketing-minded management will cut its advertising. What it is more likely to do is to turn to advertising to overcome such a

dip in terms of its own business and to maintain its competitive position. As one company takes this position its competitors will follow."

Lithography, moving along at a good clip this year, and always tied pretty closely to advertising, should see another good year in '54.

AND speaking of advertising: the annual printers and lithographers Self-Advertising Awards were made and winners are reported on page 55.

If you didn't see these winning pieces and campaigns at the PIA convention in Washington, maybe you will have a chance if they come to your city during the next twelve months. It's worth your time to study them, as they are an excellent collection of promotional material representing all sizes of plants.

AND speaking further of advertising: radio stations, which often compete with lithography, printing, and other media for the advertising dollar, are estimated to spend 100 times as much for promotional printed material as printers use to sell their own product.

PRINTING Week plans (Jan. 17-23) are under way in most major cities throughout the nation. The Week offers an opportunity also for the smaller localities, and even for individual companies, to plan special activities, which can bring benefits in the field of public relations. For all kinds of concrete ideas, you can contact the International Assn. of Printing House Craftsmen, 307 E. Fourth St., Cincinnati.

GPO Policies Outlined for Lithographers by Public Printer

By Raymond Blattenberger

Public Printer of the United States

DURING the six months I have been Public Printer I have talked to many graphic arts associations and renewed acquaintances with old friends from all parts of the country. They have all treated me like an honored guest. This meeting is different. While there has certainly been no lack of deference to my position as Public Printer, I have a greater feeling of belonging, of being just one of the boys. The National Association of Photo-Lithographers is the group with which I have been most closely and intimately connected during the many years I have spent in the printing industry. I am like a traveler who is coming home to his own kinfolds.

Others on this program will keep you current on the technological progress of our industry. It seems to me that I had better stay in my own backyard: the Government Printing Office, my experiences there in the past six months, and the office's relations with the commercial industry.

You have been reading about us in your newspapers during the past month or so. As is always the case, a great deal more publicity is given to the actions of a very small minority who get outside the bounds of their responsibility than to the thousands of loyal, hard-working employees who are doing a good job. Yes, the Office has been going through a continuous round of investigations. I have given all of the investigators

whole-hearted cooperation, while I have conducted a series of my own, because no one is more eager than I to know what is going on, to correct deficiencies and to find ways and means of making constructive improvements.

In the matter of dealing with the security inquiries, I can assure you that I have taken every possible step to put the Office on a sound, safe basis. During the war, I had a great deal of experience in handling classified material for my company and I know what constitutes a secure plant. I am confident that today the Government Printing Office is just that—an organization whose handling of security printing leaves nothing to be desired.

It is also an efficient, economy-minded organization, whose 7,000 employees are settling down, after a short period of unrest, to the serious business of producing public printing of good quality and promptly as possible and at reasonable cost. They are doing a job that needs to be done, which, in general, could not be done so well elsewhere to meet the needs of the Government. They have helped me to find the answer to the question I brought to Washington when I reported for duty: Does the Government Printing Office have a definite place in the Government and in the industry? I am convinced that it does.

* An address at the 21st Annual Convention of the National Association of Photolithographers, Hotel Sheraton, Chicago, October 29, 1953.

Let's see what it is.

The Government Printing Office is in the legislative branch, under direct control of the Congress. During a large part of the session, Congressional printing requires almost every piece of composing-room equipment that we own. The largest part of the work is received in the late afternoon or early evening for 8 a.m. delivery the next day. When the session ends, the Congressional volume drops to almost nothing. So I think there is real justification, even necessity, for having departmental printing to fill the gap.

The Government Printing Office is unlike other Government agencies in its financial setup. It does not receive a direct sustaining appropriation. Its funds are received by charging the agencies for the work it produces for them. Like a commercial institution, it fixes its rate schedules and recovers the cost of its work by charging the agencies for printing and lithography produced.

Before I came to Washington I had been aware of this similarity to commercial printing-plant operation, and I was determined to run the GPO as if I were using my own capital and wanted to show my stockholders a profit after taxes. I think you stockholders in the Government, who support it with your taxes, are entitled to receive a businesslike administration. I discovered that the Appropriations Committee of the House of

Representatives had the same interest in cutting costs, so, with an assist from the Committee, we have now got everyone in the GPO adjusting his thinking to conform to that of people engaged in a business activity and we have set up fiscal programs and policies which I confidently expect will bring about many real benefits.

I have determined that my best contribution to the Government service will be to reduce GPO charges to help the administration carry out its program of cutting the cost of Government without impairing its efficiency, to become more efficient and consequently less costly. My immediate concern and first achievement has been to reduce overhead charges. I have introduced the commercial pattern of internal budgeting and, through meetings and consultations with officials, we have discovered that it is possible to reduce overhead expenses of the Office by nearly \$900,000 without marked reduction of service.

In the Documents Division, I have cut back the appropriation by half a million dollars and hope this will be a permanent saving to those who buy Government publications.

Almost another half-million dollars has been cut from operating costs by practical elimination of one of the night shifts during the Congressional recess.

In the Government as a whole, one and a half million dollars may seem to some people like a drop in the bucket. It doesn't seem so to me. Our taxes are made up of a few hundred here, a couple of thousand there, a little from the poor and a lot from the prosperous. Business puts in its share. You pay and I pay. When I spend a tax dollar I want to remember that part of it comes from the lowliest and meanest citizen of the land as well as

from the richest. Just as the huge total of Government income is made up from so-called drops in the bucket, the money goes out, too, for thousands of items that are relatively small in themselves. It is plain enough to me that we can reduce the total cost of the Government only by cutting it down percentagewise in every area of Government spending. I am not ashamed of a 1½-million-dollar saving. I am proud of it. If every agency can match it in proportion to the size of its activities, we have gone a long way toward real economy.

Procurement

Wherever I go, commercial printing-house executives want to know my attitude toward the commercial procurement of printing and lithography. My view is that commercial procurement of an overload of public printing and lithography which exceeds "normal" Government needs, and of specialty printing which the Office is not equipped to do, is an ideal solution to the problem of satisfying Government requirements.

There are increasing demands on the Office for publications which must be produced by lithography, and there has never been a time in the past ten years when we did not have to look to commercial lithographers for help in producing the surplus. Many of our requisitions call for reprints. With lots of other orders negatives are furnished or we receive photographic copy. It is our policy at the Government Printing Office to use the most suitable and economical method, and we usually find our lithographic facilities taxed to the utmost. So even if there is a further reduction in our volume, I confidently expect that we will be asking for as much commercial lithography as heretofore.

The marvelous advancement made by your branch of the graphic arts has brought you to an undisputed position in the industry and has caused the Government to regard you as an essential and necessary source of supply for public printing and lithography.

There are many great advantages both to the Government and to industry in this arrangement for commercial production of GPO's surplus. Perhaps the benefits to you are not so obvious as are the problems I know you have in attempting to follow the many laws and regulations governing the submission of bids, the production of the work and then billing and collecting for it. Like many of you, I have always held the opinion that the Government makes it unnecessarily difficult for itself and for the supplier. Six months in office has not changed my mind. I have some hope of being able to bring about improvement in the contracting procedure. At any rate, I have discussed with some members of the Congressional Joint Committee on Printing the possibility of establishing an advisory committee to consider the many problems. I would like to see the group comprised of representatives of the control agencies of the Government such as the General Accounting Office, the Bureau of the Budget, the Treasury Department, and the Joint Committee on Printing, with representation from the printing and lithographic industry. I think we might find a way to make it easier for printers to deal with the Government.

Opposed to Expansion

On the subject of any further expansion of Government printing and lithographing facilities, you can have

(Continued on Page 133)

Overhead, new budgeting methods, and operating economies will effect savings of over 1½ million dollars a year. Mr. Blattenberger reports. Hopes to simplify procurement through a careful study of operations. Opposes expansion.

The Whys and Hows of **TRAINING LITHOGRAPHIC HELP**

By Laurence Brehm

Training Director
Western Printing & Lithographing Co.
Racine, Wis.*

THE printing industry, and particularly the field of lithography, is expanding rapidly. To keep pace with this expansion both man power and machines must be made available. This discussion deals with the problem of supplying sufficient skilled man power.

(So that there will be no misunderstanding regarding the remarks I make, let me assure you that they represent my own opinions in the matter; opinions arrived at as a result of years of experience in the field of training.)

For 25 years I have worked as a tradesman at the trade. I have always held, and am still holding, a union card as a lithographic artist. I am proud of the fact that I am a tradesman, and I will do all in my power to better the position of my fellow tradesmen.

In 1945, Elmer Voigt, of Western Printing & Lithographing Co. gave me the job of organizing and directing Western's Technical Institute. Mr. Voigt has always been a most enthusiastic advocate of an extensive training program. From the many and varied experiences which we have had in the development of this training program, we have reached some very definite conclusions on the problem of training.

First, it is generally conceded that the old catch-as-catch can method of learning a trade is hopelessly outmoded, most inefficient, too lengthy, and too costly. *Training must be geared to the times.* In the old horse and buggy days when boys began working at an early age, and worked 10 to 12 hours a day for a fraction of the wages that they receive today, it may have been satisfactory to let each apprentice take his time trying to pry information from the journeymen around him. But that is not the case today. Often, the present day apprentice is an ex-serviceman. He is 20 to 25 years old. In many cases he is a married man with a wife and children to support. He couldn't possibly work for the apprentice wages of years ago. He must, and he does receive a living wage. But to make his training a profitable investment to his employer, each apprentice must learn to produce good saleable work as quickly as possible, or more correctly stated, as quickly as is consistent with good training procedure. It is to the advantage of everyone concerned that he do so.

Many trade organizations have made concentrated, supplemental

training compulsory for their apprentices. They have done this because they know that such training makes for better tradesmen. Better tradesmen in their organization put them in a better position to bargain with their employer.

Both the Industrial Commission and the Veterans Administration have taken an active part in promoting training for apprentices. Their interest is prompted by a realization that a man becomes a good citizen and an asset to his country when he has found his proper place and is producing to his fullest capacity.

From the standpoint of the employer, also, it is sound business sense to see to it that training facilities are provided. The employer is spending thousands of dollars on new, faster, more accurate, and more complicated machinery. But this machinery is of no value to him unless it runs effectively. It cannot run without competent tradesmen. Many farsighted employers have realized this, and have set up training centers of their own so that the skilled manpower needs of the present as well as for future plant expansion can be met. This is good business and, although it represents quite an investment, it pays off, *for the greatest asset that a company can have is a*

* Before the convention of the National Assn. of Photo-Lithographers, Chicago, October, 1953.

The biggest bottleneck in the business is lack of trained men. Something is being done on it by the author's firm

full, balanced force of skilled tradesmen.

Apprentice Ratios

Now let us consider the number and kind of people to be trained. In the majority of labor contracts, there is a fixed apprentice ratio. This is all well and good if it supplies to our industry the proper number of craftsmen for each branch of the lithograph trade; sufficient tradesmen for a balanced working force in each department. But, when these fixed ratios prevent the training of enough people in one branch, and thus throw the whole lithograph industry out of balance, it is not good sense!

Let me give you an existing example. For many years there has been a shortage of lithograph artists. We all know this and yet little is done or "allowed to be done" to correct the situation. How often jobs are turned down, or reduced in size or number of pages or colors, simply because there are not sufficient litho artists to make the original plates for the job. It is a pathetic situation when shortsightedness in the matter of apprenticeships leaves us with insufficient help in one department, and thus robs our own men in the other departments of the additional work which they could have. In our

own plant we are producing *one-third fewer original plates* than we need to keep our men in the press platemaking department and the pressroom busy; and this in the face of the fact that we have the work to do! If anyone questions the truth of the preceding statement, try to hire a capable journeyman lithograph artist, that is, without pirating him from some other concern. *We have tried and it can't be done, so we must be allowed to train them.*

I am not disputing the principle of apprentice ratios, nor am I advocating that the apprentice ratios should be changed, but I do maintain that when they create an unbalanced working force in our industry, provision must be made to correct that situation. More apprentices must be trained until this unbalanced condition is corrected. *Perhaps in your particular plant there is a shortage in some other skill, but the problem is the same!*

The next matter to be considered is the selection of apprentices. When the managers of a business buy new equipment, they do not buy a "cat in the bag." They look around, they check specifications, they arrange to see the machine in operation, they inquire of others who are using similar machines. In other words, they take every precaution to see to it that they get the best buy possible. Machines are an important part of the business, but so are employees. Is it reasonable to take every precaution in selecting the machines bought for business, and then not exercise the same care in choosing employees? After all, the machines will wear out in a number of years and will be written off as depreciation, but the employee might serve the business for life, particularly if he is a good one. From a strictly *horse sense* evaluation, it is far more important to select employees wisely. A careful testing and screening job at the time the applicant applies for the job will do much in avoiding employment errors. And, if this is verified by a carefully watched probationary period, we can be relatively certain that we have employed the right people for the job.

So far, in this talk, we have cov-

ered three points: first the need for an organized, concentrated training program has been proved; second, a realistic consideration of the ratio problem has been pointed out; and third, careful screening and testing of potential apprentice material has been brought to your attention. Our next consideration is: Who are the people to be trained? What training is needed? And how should it be done?

Who Should Be Trained?

Who are the people to be trained? The apprentices, of course, are the most immediate and pressing responsibility, but they are not the only employees who require attention. The foreman, the assistant foreman, and the keymen (who are potential foreman material), must be trained, so that they can function effectively as "front-line management men." Also, the journeymen, in every trade branch, must be kept abreast of the times in their own and in kindred branches of the graphic arts. And finally, key personnel of sales, estimating, and production office departments cannot be overlooked. Let us take each of these groups in turn, analyze their needs and determine how these needs can be met best.

Let us take the problem of apprentice training first. Trade-training for apprentices consists of training in the skills of a specific trade, the type of training that is normally covered in the period of apprenticeship. Much of this is accomplished in "on the job training" in the normal course of a day's work. But the learning can be greatly accelerated by supplemental training "off the job."

All good tradesmen are not necessarily good instructors. If the best tradesman you have, who may also have the ability to instruct, could take the apprentices aside at a time specifically intended for instruction, when production does not enter into the picture, he could do an excellent job of training. He could carefully show the apprentices how to do the job and then watch and coach each individual while he tries to accomplish the same thing. In this way, the lesson could be learned and the skill acquired in the very minimum of time.

Training on Overtime

Unless it is a very big plant, one which can afford to set up a properly equipped training department of its own, or a local trade school is available to which the apprentice can be sent, the training can be done best in the plant, on an overtime basis. In most cases it is the only logical place to conduct the training, because much of the equipment upon which the instruction is being given is in the department and must be used to do the instruction job. It must be done on an overtime basis in order to avoid distraction caused by the other workmen and to avoid competition with regular production in the department. But don't for a moment feel that the overtime training program will not pay off! The greatly accelerated training of the apprentice, thus made possible, will enable him to produce good, saleable work, long before he could normally be expected to do so.

You are probably saying in your minds, "Sure that's all right in a big plant that can afford it, but how about us little fellows"? Don't fool yourself! If you have one journeyman and but one apprentice, you can conduct a planned training program! The point is, it must be planned, and it must be organized. In every trade there is a great deal to be learned and a great deal of skill to be acquired. If it is broken down into easy bites, it can be chewed and digested bit by bit, the easy things first, then the more difficult.

At this point, I would like to tell you about the trade-training program which has been going on at Western Printing in the bindery. We are particularly proud of this program because it shows what can be done. Right now there are six classes being conducted, five on an overtime basis, and the six during regular working hours. There is a class for flat or guillotine cutters, one for three types of trimmers, for folding and wire stitching, for casemaking and casing-in, for combine or mounting machines, and one for multiple gathering and inserting machines. There are from one to six apprentices in each of these groups, they meet for two hours, after regular working

hours, one day each week. They are paid time-and-one-half for their time. The instructor for each group is a journeyman who operates the equipment regularly.

The course of training is carefully planned. It consists of:

1. A general explanation of the machine, its functions, and identification of its parts.
2. A thorough study of the safety factor.
3. A study of the motive power, its control and its transmission through the machine.
4. A study of the necessary lubrication and maintenance of the machine.
5. A comprehensive study of machine adjustment and make-ready.
6. Actual practice by the student on job layout, makeready, machine adjustment, and operation of the machine on sample jobs.
7. Layout, makeready, and operation on *actual production jobs*.
8. Review and final test.

These classes run for ten months, from September to June. They have been unusually successful because the apprentices are keenly interested. It is concrete evidence to them that the company and the union wants them to learn, wants them to become competent journeymen, wants them to get ahead. From the very beginning, five years ago, the attendance at these classes has never been below 95%.

In accord with union agreement, and because the company wants a crew of versatile operators, each apprentice, during the period of his apprenticeship, also receives secondary training on two additional related machines or operations. Thus, in a relatively short period of time, we are developing a flexible department, a department which can quite readily expand, set up additional shifts, provide for an overload of work in one operation, or take care of any emergency.

This apprenticeship program also has had a wholesome effect upon the journeymen in the department, because they see and are well aware of the progress of the apprentices, and

they want to improve and better their own position. It is a working example to them of a management, union cooperative effort. During the last two years, a number of the journeymen have requested training and have learned to operate new machines in their own trade bracket as part of this training program.

Keeping Informed

Let us take this matter of journeymen tradesmen a step further. In these progressive times, when equipment, materials, and techniques of working are changing and improving so rapidly, and competition in the production of quality printing at a reasonable cost becomes keener, it is imperative that full advantage be taken of the most modern methods of production. If we are to do this, our *journeymen personnel must be kept abreast of the times!* For, in the final analysis, the success of the business depends to a large extent upon the caliber and effectiveness of the journeyman tradesmen.

An opportunity must be provided to make trade information available to our tradesmen. It can be accomplished with planned evening classes, demonstrations, lectures, movies, technical reading matter, clinics, manufacturers' demonstrations, etc. This is primarily the responsibility of management, the union, trade organizations, and equipment, and supply manufacturers. These groups and trade organizations, such as the NAPL, the Litho Clubs, the Printing House Craftsmen, the Research & Engineering Council, and others, have developed the idea to a considerable extent. The practical application of it must be brought home directly to the tradesman in order that he may take full advantage of its possibilities.

A good job of training in this category will do several things. It will get these new methods, equipment, and devices into operation in the very minimum of time. It will keep the journeymen aggressive and open-minded, and will vastly improve the caliber of the craftsmanship in our industry. It will do much to sell the whole training program to both management and labor. Not only

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President of NAPL helps display the resolution which he presented for the association to Public Printer Raymond Blattenberger (right).

THE intensified struggle for new business in the lithographic field as related to lithography's rapid technological progress, and other aspects of costing sales, new products, and quality control were discussed during the four-day sessions of the Chicago convention of the National Association of Photo-Lithographers. The annual event, held in the Sheraton Hotel, October 28-31, brought a registration of 987, besides many who registered for the Saturday technical forum, and many visitors, guests, exhibitors' staffs, and others.

In addition to the daily speaking and discussion sessions, 49 exhibits of equipment, supply and service organizations were major attractions for those from all over the U. S., and some foreign lands, who attended.

A. J. Fay, Western Printing & Lithographing Co., New York, was re-elected to his fourth one-year

term as president of the NAPL, as was also Penn R. Watson, William J. Keller, Inc., Buffalo, NAPL treasurer. Walter E. Soderstrom continues as executive vice president. Three new directors were added to the board: Foster Coleman, Meehan-Tooker Co., New York; John R. Gordon, Winston Printing Co., Winston-Salem, N. C.; and Joseph F. Matlack, Edward Stern & Co., Philadelphia.

The convention and exhibits next year will be held in the East, it was decided, with time and place to be announced.

One of the highlights of the convention was the outlining of the Government Printing Office policies by Raymond Blattenberger, Public Printer. (Mr. Blattenberger's address is published in this issue, page 36.)

The Public Printer was presented with an engrossed resolution by Mr. Fay, in recognition of Mr. Blatten-

berger's contributions to the industry over the years. A similar award was presented to Michael H. Bruno, research manager of the Lithographic Technical Foundation, as an outstanding craftsman in lithography. This presentation was made by Mr. Soderstrom at the Saturday technical session.

Mr. Blattenberger also was guest of honor at a dinner party at the Chicago Athletic Club attended by NAPL officers and directors. A chest of silver table service was presented to the Public Printer.

The annual banquet, held Saturday evening, was attended by over 400 persons. Following dinner, music, dancing, and a floor show MC'd by Billy Grant, rounded out the evening.

Budgeted Costs

The opening convention session was held Wednesday afternoon, with



Harry E. Brinkman, Cincinnati Litho. Co., Cincinnati, and Al Tucker, Sauls Litho. Co., Washington.



A. J. Fay, Public Printer Raymond Blattenberger, Walter E. Soderstrom, and Leonard Knopf, president of The Meyercord Co., Chicago, at dinner party given for Mr. Blattenberger.



Officials of Natl. Assn. of Litho. Clubs: Sol D'Alessandro, Horn & Norris, Cleveland, executive secretary; Andrew Balika, Copifyer Litho. Corp., Cleveland, president; and Walter Blattenberger, Zabel Bros., Co., Philadelphia, treasurer.



Herbert Border, Hub Offset Co., Boston, and Sumner Williams of Sumner Williams, Inc., Boston.



Robert Russell, Engineer Research & Development Laboratories, Ft. Belvoir, Va.; Lt. Ant N. Tigin, Turkish Navy Hydrographic Office; and Charles M. Seaman, U.S. Navy Hydrographic Office, Washington.

a presentation "The Cost of Operating Lithographic Centers," by Frank R. Turner, Jr., NAPL cost accountant. Mr. Turner presented a new 56 page Blue Book, "A Study of a Simplified Method for Building Budgeted Hourly Cost Rates in a Lithographic Plant," issued by the NAPL. He described it as "the most comprehensive study of budgeted hourly cost rates ever made in the graphic arts industry. It includes practically all of the machine and man hour cost centers used by small, medium and large lithographers. Beginning with paste up, engraving and hand lettering, dot etching, plate graining for 2 and 3 plate machines, three color cameras and two line and halftone cameras, black and white and color stripping, opaquing, tussching, proving, four vacuum printing frames, four photo composing machines, 24 single color presses ranging in size from 10 x 14 to 52 x 76, 16 two-color presses ranging in size from a 22 x 34 to a 52 x 76—and 5 four-color presses. We have also included four web fed presses, four cutters, four spacer cutters, 3 folders and a hand and machine bindery.

"Our study was set up on the basis of minimum wage rates and working conditions in New York City. It encompasses not only budgeted hourly cost rates for small presses usually operated on a one shift basis but also larger presses normally operated on a two shift basis. Most of the items are supported by schedules so that anyone can see at once the items going to make up these hourly rates."

Mr. Turner pointed out that budgeted hourly costs are but one arm of costing. The other arm consists of the time necessary for various work operations, known as production standards. The soundest way to know these standards in a plant, he explained, is to install time cards in the various departments. Each employee then can record the number of flats stripped of a given size, the number of plates made, the time necessary to makeready, wash-up and produce a given number of good sheets during the working hours of a day, etc.

"There is nothing an employer can

do which will yield him more sound management information than that of setting up his own budgeted hourly costs and production standards," he said. But, even though these may be set up, they can become useless unless they are accepted and used constantly, he added. A copy of the Blue Book was included with each registration at the convention.

Securing Sales

Lithography's rapid technological progress has intensified the struggle for more business. A. J. Fay, Western Printing & Lithographing Co., president of NAPL declared in his Thursday morning talk on "How to Secure Lithographic Sales." Healthy competition stimulates thinking on how to expand markets, and that, he pointed out, calls for salesmen, trained and equipped to sell effectively. But customers, also, are more intelligent today, and often, he claimed, know more than the salesman who solicits their business. This makes it urgent to concentrate on quality in your sales representative.

Continuing, Mr. Fay outlined a suggested training course, at least a year long, covering all phases of production and costs and also paper, art work, typography, etc. It's all absolutely essential, he maintained.

"Don't treat inquiries casually," Mr. Fay advised. "Many opportunities are lost that way." "Develop a definite sales approach," was another suggestion. "Take along samples of your work which you can talk about, but quit talking about 'our wonderful equipment.' That approach is outmoded. Find out what the prospect is doing or is interested in and build your order from his angle, not yours." "Consider your market area and what your competitors are doing in it," was still another suggestion.

"Your salesmen are your ambassadors," he concluded. "Your customers get their impression of you from them. Use care and judgment in selecting your representatives and train them well, if you expect to benefit fully from their services."

Try New Things

It pays well to be alert to new ideas, Ralph W. Robbins, manager-manufacturing, the Maqua Co., as-

Joseph Matlack, Edward Stern & Co., Philadelphia, and Roy Eastin, Govt. Printing Office, Washington.



A. W. Tipler, Atlas Litho., Pittsburgh; Ron Alden, Carnegie Institute of Technology; Charles Shapiro and Wade E. Griswold, both of Lithographic Technical Foundation, New York.



Roy Joscelyn, The Greenwood Co., Albany, N. Y.; Bernard Rosenstadt, Ardlee Service, Inc., New York; and A. J. Fay, Western Ptg. & Litho. Co., New York NAPL President.



Charles E. Mallet, Rand Avery-Gordon Taylor, Inc., Boston; and James G. Strobidge, Strobidge Litho. Co., New York.



J. C. Hildebrand, Everett Waddey Co., Richmond, Va., and John G. Fauber, Morton Mfg. Co., Lynchburg, Va.





L. to R., top row: Walter E. Soderstrom, NAPL Exec. VP, and Raymond Blattenberger, Public Printer; Howard Colehower, C. Walker Jones Co., Philadelphia; Thomas Blake, Printing Dept., Dime Savings Bank, Brooklyn; George Carnegie, Consolidated Litho. Corp., Carle Place, N. Y.; Foster Coleman, MeehanTooker Co., New York; John

F. Perrin, U. S. Printing & Lithograph Co., Mineola, N. Y.; and Sidney S. Levine, Consolidated Litho. Lower row: Group from E. P. Lawson Co., includes W. J. Cocoros, Ira I. Lipson, Nick Herman, James Hussey, David W. Schalkind, Frank Titterton, William Mann, Coleman Nogrady, and Charles Beachler; and at right: Don Grant, Litho

Chemical & Supply Co., Chicago; Maj. Tom Swisher, Aeronautical Chart & Information Service, St. Louis; Al Materazzi, Litho Chemical & Supply Co., Lynbrook, N. Y.; Edward Reimer, Reimer Photo Materials Co., Milwaukee; and Lewis A. Nugent, U. S. Air Force, St. Louis.

serted in his talk on "Does It Pay to Try Out New Supplies, Equipment, Methods?"

"The old order passes," said Mr. Robbins. "The customer not only will pay for better quality and greater usefulness—he demands it. Compare yesterday's lithographic product with today's brilliant colors on coated paper, printed and delivered on schedules once impossible. What has happened to the lithographer who decided it wouldn't pay to try new materials, new equipment and methods? There is no more market for his products than for celluloid collars. Yes, it is very true; better quality, larger volume, higher speeds, are the payoff for the willingness of industry to try new things to gain and offer increased value."

How can the lithographer keep up with the unending stream of new ideas? How can he sift the good from the bad? How learn to recognize things worth trying, without wasting time, effort, money? These questions Mr. Robbins answered with three suggestions: participate actively in trade association activities; take time to

hear the supplier's story; read the trade journals.

"Training Lithographic Help," the subject discussed by Lawrence Brehm, director of training, Western Printing & Lithographing Co., at Racine, Wis., was an outstanding highlight of Thursday morning's session and will be found in full elsewhere in this issue. (Page 38.)

Film Has Built-in Screen

A new film for photolithography which permits the production of screened halftone negatives without the use of conventional engraving screens or cameras was announced at the Thursday afternoon session by representatives of the Eastman Kodak Company. R. E. Maurer and J. A. C. Yule described the Kodalith Auto-screen Ortho Films as a completely new development for the graphic arts industry. They differ from conventional films used in the graphic arts in that after exposure and development it produces an image which incorporates a standard screen dot pattern of the type which heretofore could be achieved only by exposing films

through various types of halftone screens.

The speakers said that despite the "revolutionary implications" of this basic development, the applications of the new film will be strictly limited at the outset. The film is not expected or intended to replace conventional graphic arts films and screen processes in most photolithographic operations. It is expected that the new film will be used at this time only in letter shops and with the office type of offset machines in situations where photographic darkroom facilities are available.

In such circumstances, however, it may mean that production can be materially increased and service speeded without any major increase in capital investment. This is possible since any standard camera of the proper size may be used to produce screened halftone negatives with this film. Either continuous-tone or line originals, or combinations of the two, may be successfully reproduced with the new film, it was stated.

The new film has a "built-in" screen of 133 lines to the inch, and,



L. to R., top row: Charles Spiro and George Thompson, Litho Chemical & Supply Co., Lynbrook, N. Y.; W. Oliver Tripp, and Albert J. Buerzoni, both of W. Oliver Tripp Co., Boston; Michael Annick, Rutherford Machinery Div., New York; Phil Kirby Fuchs & Lang Mfg. Div., Boston; Maurice

Whitman, F & L, New York; James Wilkinson, management consultant, Metuchen, N. J.; Edward Writter and Sil Rosano, both of Eastern Graphic Arts Supply Co., New York. Lower row: Charles Williams, Welch Scientific Co., J. A. C. Yule, Eastman Kodak Co., Rochester; Stanley Petry, Welch Scien-

tific; and George Jorgensen, Litho, Technical Foundation, Chicago. George Nelson, Lanston Monotype Machine Co., Philadelphia; Henry Huefner, Photo Litho Plate Co., Cleveland; Carl Goerbing, Rochester Folding Box Co., Rochester; Denny O'Connor and Ray Gutzwiller, both of Lanston.

for the present at least, will not be offered in any other screen size. It can be used, nevertheless, to produce coarser screen effects through photographic enlarging techniques if desired.

Kodalith Autoscreen Ortho Film will be available in 8 x 10 and 11 x 14" sheet sizes. It can be processed, it was noted, with standard graphic arts chemicals and processing techniques.

Another new Kodak product was presented Thursday afternoon by David O. Johnson. It is a plastic, high speed photo sensitized coating for preparing metal plates used in photo-lithography.

Called Kodak Photo Resist, it was described as a pre-sensitized, water-insoluble coating for photo-lithographic and photo-engraving purposes which provides exceptionally high stability coupled with high photo sensitivity. It was also said to provide deep-etch plate quality with the speed and ease of albumen or surface platemaking.

When applied to metal plates by means of conventional coating tech-

niques, he said, the new coating not only provides a light sensitive coating of notable speed, but also serves as an acid resisting material for various etching techniques, and as an ink-receptive material for preparing surface-type plates.

A distinctive feature of the new product is that it is unaffected by changes in humidity or temperature. Furthermore, since it keeps its high speed indefinitely, plates can be prepared days or weeks ahead to meet anticipated needs as slack time opportunities permit.

With the new material coating or sensitizing is done on dry metal plates by either the whirler-coating method, spraying with a painter's spray gun, or in a regular plate coating machine. After coating, and exposure to white-flame arc lamps, processing may be accomplished either by the commonly used immersion method, or with a vapor degreaser which lends itself to production mechanization. Exposure times are on the average one-fourth those of usual plate coatings.

Field tests, it was said, have

shown that plates made with the resist are handled easily on the press. The durable plastic image accepts ink readily and withstands press runs of exceptional length; run life having exceeded 900,000 impressions in trade tests. Moreover standard techniques of storage and rerunning can be used with complete assurance of good results. On photo-composing machines, plates prepared with the new coating are particularly advantageous since the resist requires shorter exposures, and is completely stable during multiple exposures. No problems of scumming or blinding are encountered with the new coating, it was claimed.

Mr. Johnson presented a color motion picture which gave details of the new product.

Small Presses

Mr. Frank E. Boughton, Chicago branch manager, the Davidson Corp., offered much new and not commonly realized light on the small offset press when he discussed its place in the litho plant at Friday morning's session. Many users, he asserted, say they can make a better profit run-



L. to R., top: Harry Porter and Robert Niederhauser, Harris-Soybold Co., Cleveland; Michael H. Bruno, Litho. Technical Foundation, Chicago, and Herbert P. Paschel, consultant, New York; Ralph Rogers, IPI, New York, R. K. Martin and W. F. Curtin, both of Matthiessen & Hegeler Zinc Co., LaSalle, Ill. Middle Row: C. V. Stucko,

Rapid Copy Service, Chicago, and Rex Howard, The Howard Co., Peoria, Ill.; Leo Spring, Tulsa Litho. Co., Tulsa, Okla.; William Gegenheimer, New York, Mrs. Spring, and Harold Gegenheimer of the Wm. Gegenheimer Co.; Charles Fine, Jos. Gelb Co., New York; William C. Roberts, Dennison & Sons, New York, and Jos. Gelb,

Lower row: Herbert Gelb, Lawrence Brehm, W. P. & L., Racine, Wis., and Milton Mild, Western P. & L., St. Louis; Robert Pollock, William P. Squibb, and Richard C. Wainwright, all of Godfrey Reller Co., Philadelphia; and Don E. Crews, Samuel Bingham's Son Mfg. Co., Chicago, and Russell Parker, Burnet-Kuhn Adv. Co., Chicago.

ning a job on a small press, than if it were put on a large one. He cited the instance of the customer who wants a short re-run of a big gang run order and went on to explain how it can be handled quickly and economically on a small press.

The large litho plant, he declared, is "committing suicide" when it turns down a small job for lack of economical production facilities and tells the customer to "take it to some small shop." "That small shop," he warned, "can become a large one and a serious competitor in time."

One metal lithographer, he related, formerly made color proofs on a large press at a cost of \$45 an hour. Now he uses a small press, with econ-

omies to the customer and elsewhere. Profits from jobs produced on large presses, he also claimed, are "illusions" as proven by job ticket figures covering plate costs, makeready, washup, etc.

"You can do anything required on a small press," he asserted, "provided the pressman understands his business."

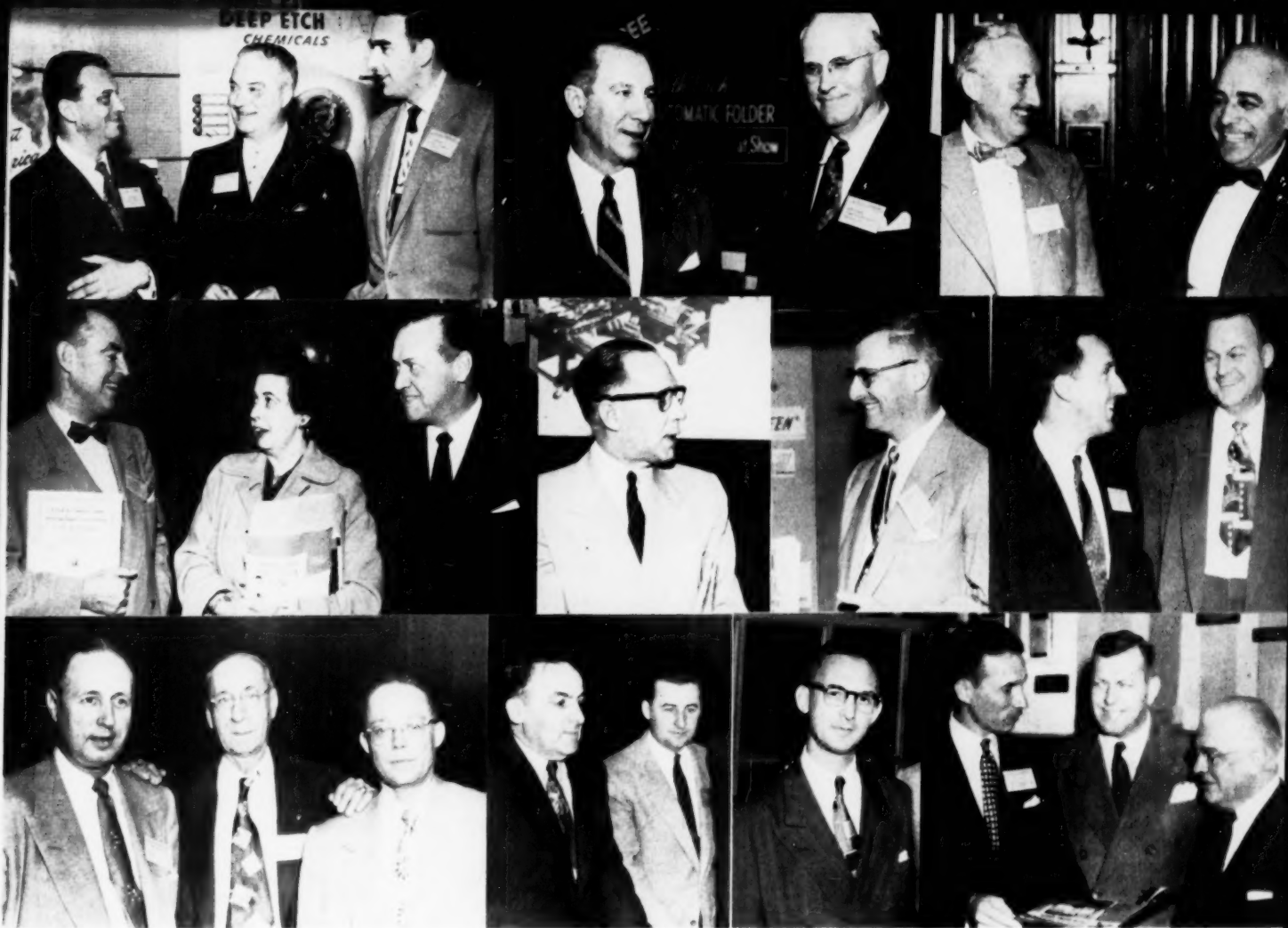
LTF Report

"Lithographic Advantages Which Can Be Yours," was the title of the report on the Lithographic Technical Foundation's activities, presented by William M. Winship, president of that industry institution.

After covering LTF's financial status, Mr. Winship continued with

an outline of the varied research projects under way at Glessner House, with far reaching benefit, he forecast, not only to sponsoring members, but to the entire lithographing industry. Some work, he also revealed, is being done under contract for the nation's armed forces, some of it paralleling work already under way, which will result in speeding up benefits to the industry as well as the defense establishments.

Progress is being made on the tone reproduction studies, Mr. Winship stated, and work on the non-blinding deep etch lacquers has been extended to lacquers for albumin plates. Investigation of Diazo sensitizers is continuing, also the damp-



L. to R. top row: Harry Mueller, Litho Chemical & Supply Co., Lynbrook, N. Y.; T. A. Dadisman and Frank Oehme, both of Printing Developments, Inc., New York and Chicago; Fred Adams, R. Hoe & Co., New York; and Walter E. Sacy, Gardner Board & Carton Co., Middletown, Ohio; and William C. Cude, Engineer Research & Development Laboratories, Ft. Belvoir, Va., and Michael Annick, Rutherford Machinery

Div., Sun Chemical Corp., Long Island City, N. Y. Middle row: Lee Rosenstadt, Ardlee Service, Inc., New York; Bettye Stout, Sun Chemical Corp., Long Island City, N. Y. and A. E. Searle, Jr., Miller Printing Machinery Co., Pittsburgh; George Mattson, Lithographers Natl. Assn., New York; Leonard Florsheim, Robertson Photo-mechanix, Inc., Chicago; and Charles Williams, W. M. Welch Mfg. Co., Chicago, and Herbert R.

Leedy, Aids Development Co., Inc., Cleveland. Lower row: George Charnock, Jr., George Charnock, Sr., and Tom Trittipio, all of Craftman Line-up Table Corp., Waltham, Mass.; J. Schmidt of H. Schmidt & Co., Chicago; and Milton Kwake, Harold M. Pitman Co.; Alven S. Ghermer, Cullom & Ghermer, Nashville; and Dave Johnson, Tom O'Bryan and W. W. Campbell, all of Eastman Kodak Co.

ening studies and checking of the inkometer and other instruments.

The new light source for making contact positives and negatives is now available commercially, he announced, and several models of the pick tester will soon go out to purchasers. With the cooperation of Printing Developments, Inc., and about 40 plants in testing, the copper-aluminum plate developed by LTF is now available commercially. Much other detail was covered in his talk and he concluded: "All this work of the Foundation will be of advantage to you, if you study the reports when they are published."

During the year since NAPL's last convention new union contracts have

been signed in 33 cities. George A. Mattson, director of industrial relations for the Lithographers National Association, reported Friday morning. Briefly he reviewed the varied agreements reached on wages, hours, cost of living provisions, additional benefits, the night differential and the health and welfare funds.

Turning then to current industry problems, Mr. Mattson placed the shortage of trained men first in importance, followed closely by the increased labor costs. Among other urgent problems he listed and discussed: sharper competition and customer resistance to price advances; increased cost of supplies and equipment; and the fact that dollar sales

volume has not kept pace with this factor.

Among many adjustments called for he listed: improvement in selection and placement of personnel; their training and education; wage and salary administration; employee benefits; safety; policies as to lay-off, sick leave, etc.; merit rating and promotion; morale; suggestion systems; improvement of production methods; and policies covering all phases of collective bargaining.

All these immediate problems, Mr. Mattson said, show the need for increased and continued support of the industry's engineering and technical research programs. They show a need for a research program to improve



L. to R., top row: Howard M. Bergh, Minnesota Mining & Mfg. Co., St. Paul; Milo R. Johnson, same company; and Joseph F. Wood, Ford Motor Co., Detroit; Ray Mundt, Kimberly-Clark Corp., Neenah, Wis.; Carroll Fosnot, Southwestern Stationery & Bank Supply Co., Oklahoma City; and Don

Warner, Kimberley-Clark; Harry H. Rogers, of the Harry H. Rogers Co., Chicago; Anthony DiNicola, Dave Gandelman and Richard Gandelman, all of City Printing Co., New Haven, Conn. Lower row: William J. Stevens, Carl Mellick, both of The Miehle Printing Press & Mfg. Co., New York

and Chicago, Public Printer Raymond Blattenberger, Washington, D. C., and J. E. Eddy, The Miehle Co., Chicago; Arthur Mahnken, Matt J. Leckey, and Howard Soriano, all of Sinclair & Valentine, Jim Harton, S & V, E. S. Hurst, A. L. Garber Co., Ashland, O., and Fred Burtanquer, S & V.

the industry's products and for an improved cost and accounting program.

"Now is the time," he declared, "to get our industry's house in order, before the penalties become too great."

Women in Sales

Ruth E. Ansell, salesmanager, Federal Lithograph Co., Washington, carried the flag for women in sales positions in the lithographic industry, and gave a good account of her own rise in the field, and of the role of women in other lithographing companies. She began her sales career as a representative of the Larkin Co.,

and in 1932 became associated with lithography. "Shortly after I began working for Federal Lithograph Co., Charles T. Williams handed me a book entitled 'Shakespeare — the Salesman,' and a magazine, *Modern Lithography*. These two publications opened a new line of thought," she said, and added that she began seeking out other material at the library, and eventually acquired an extensive sales library of her own. The National Sales Executives Club also has helped a great deal, she reported.

"I found that to be interested in your customer's problems is of pri-

mary value," Miss Ansell continued. "I know that women love to talk, but they also have learned to listen." Women can be just as successful in selling lithography as they have been in other professions, she said, but since men are in management positions, only they can give the women the opportunity they need, she concluded.

Higher Quality, Lower Costs

A large percentage of lithographers have chosen to ignore, or have failed to take advantage of, and to

(Continued on Page 62)

Below: General view of the Saturday technical session, William J. Stevens, moderator, at the rostrum.



PIA Sees Continued High Volume in Graphic Arts

Washington Convention Elects Wolff
to Succeed Rudisill as President

THERE is no question but that the printing and lithographing industry expects to do a continued and enlarged volume of business during the coming year. This was the opinion expressed by the Printing Industry of America through its new president James J. Rudisill, at the close of the PIA convention in Washington, October 8. This comment was made following an extensive review of business conditions throughout the United States, he said.

The lithographic union viewpoint also was heard at the convention, through John Blackburn, president of the Amalgamated Lithographers of America, CIO, who addressed the Union Employers Section of the association. "We're going to ask wage increases even though the cost of living levels off," he said. He also reported that ALA plans include vacations of three or four weeks, holidays with pay, proper medical care made available to employees, care for disabled, and a pay scale that will enable union members to maintain themselves when they reach old age. In case things slow down, he said, the union will move for a shorter work week to share the work. The work week now is 36¼ hours

in most principal cities, with some contracts providing for reduction to 35 in about 13 months.

Other sessions covered management, sales and production subjects. All events were held in the Shoreham Hotel. Over 1000 registered for the convention. Next year's convention will be in Detroit, but the dates were not announced.

Mr. Rudisill, who is president of Rudisill & Co., printing and lithographing concern of Lancaster, Pa., was elected president of PIA, succeeding John M. Wolff, Jr., Western Printing & Lithographing Co., St. Louis, as reported here last month. William H. Walling, Rogers-Kellogg-Stillson, Inc., New York, is the new PIA vice president; Felton Colwell, The Colwell Press, Minneapolis, is secretary; and Elmer M. Pusey, Judd & Detweiler, Inc., Washington, was re-elected treasurer.

Arthur Snapper, Milprint, Inc., Milwaukee, was re-elected president of the Union Employers Section of the association. Other officers of this section are Harold D. Ross, Kable Bros., Mt. Morris, Ill., first vice president; Walter F. McArdle, McArdle Printing Co., Washington, second vice president; Clifford Dean, Schwabacher-Frey Co., San Fran-

cisco, third vice president; and Frank Ehrenberg, Blanchard Press, New York, treasurer.

In the PIA Master Printers Section (open shops), Lyman Jones, Laurence Press, Cedar Rapids, Ia., was elected president to succeed William Egan, The Egan Co., Dallas. Other officers are Harold S. Hutchison, Mack Printing Co., Easton, Pa., first vice president; Philip Ellsworth, Charles R. Hadley Co., Los Angeles, second vice president; and Bryan Snyder, Johnston Printing and Advertising Co., Dallas, treasurer.

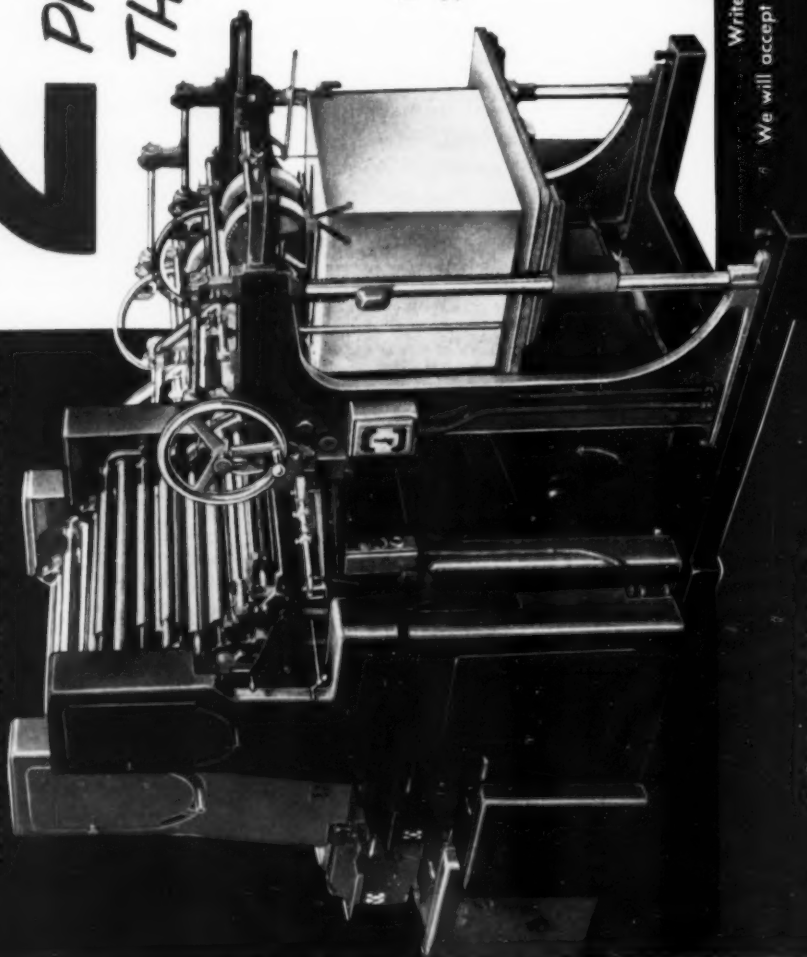
The convention opened Monday with a general session, and was welcomed by Herbert G. Pillen, president of the Graphic Arts Assn. of Washington, D. C. The Public Printer, Raymond Blattenberger, addressed the group, followed by Walter Williams, Under Secretary of Commerce and assistant to the President of the U. S. Mr. Williams gave the keynote address, discussing in general terms the national economic situation, the problem of balancing the national budget, and the scope of the work of the Department of Commerce. At this session Mr. Blattenberger received the A. F. Lewis Memorial Award as "Man of the Year" in the graphic arts, in a pres-

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PIA officials, L. to R.: Arthur W. Snapper, president, Union Employers Section, PIA;

William H. Walling, vice president; James J. Rudisill, president; Felton Colwell, sec-

retary; Elmer M. Pusey, Sr., treasurer; and Lyman Jones, president, Master Printers.

entation made by Elmer G. Voigt of Western Printing & Lithographing Co.

A session on sales management, under the chairmanship of Mr. Walling, was held Monday afternoon. Two major addresses were given: "Sales Management" by William Paul, The Warner P. Simpson Co., Columbus, Ohio, and "Control and Adjustment of Costs in a Declining Sales Market," by Harold R. Long, Kable Printing Co., Mt. Morris, Ill. A welcome reception was held that evening.

Concurrent sessions of the Union Employers Section and the Master Printers Section were held all day Tuesday. Speakers at the union session included Mr. Blackburn of the ALA; Woodruff Randolph, president, International Typographical Union, who urged changes in the Taft-Hartley Law; Thomas Dunwoody, president, International Printing Pressmen and Assistants' Union; and Robert Haskin, president, International Brotherhood of Bookbinders. At a luncheon meeting, Guy Farmer, chairman of the National Labor Relations Board, said that he believed the NLRB, with its new make-up, would make a real contribution to the future of labor-management

relations. However, he added, "I do not believe that we are going to make either management or labor happy. If we tried to please one, we surely would displease the other, and if we tried to please everybody we would end up despising ourselves."

Composing room problems were covered in an afternoon session presided over by James A. Stiles, Williams Press, Inc., Albany; and pressroom problems were discussed in a session conducted by Hy Safran, Safran Printing Co., Detroit.

The concurrent Tuesday session of the Master Printers Section was conducted by Mr. Egan. Talks were given by W. C. Boles, Printing Industry of Nashville; Harold S. Hutchinson, Mack Printing Co., Easton, Pa.; Donald B. Thrush, Thrush Press, Inc., New York; Thomas H. McCabe, Jr., Printing Industries of Philadelphia; Philip Ellsworth, Charles R. Hadley Co., Los Angeles; and George Mellin, Employing Printers of Illinois. Committee reports and other business matters occupied most of the morning session.

Production Session

The need for intelligent dissatisfaction—an overwhelming unhappiness with conventional ways and

means—was emphasized by Samuel F. Chernoble, as he conducted the Wednesday session of "Aids to Increased Production." Mr. Chernoble, who is president of Comet Press, New York, pointed out that this dissatisfaction has forced each single step of progress on an unwilling world. Various small factors which can aid production were described. Colors should be matched under north light and also under a tungsten light, to avoid a "different" look when viewed outside of the plant. The replacement of flat belt press drives with V-belts has reduced press down time which formerly resulted from broken belts. Cold type is in many ways an efficient method which should not be resisted. Dry offset offers many possibilities and should be investigated as a possible process of great future importance. The new Corning Fotoform glass which etches without undercutting is performing well in engraving dies, and printers and engravers should be familiar with its possibilities. Daylight fluorescent inks, routine running of coated litho stocks, presensitized offset plates, and other innovations were mentioned by Mr. Chernoble.

Sol M. Cantor, of The Composing

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S E R V I C E F R O M C O A S T T O C O A S T

Room, Inc., New York, described auxiliary equipment and techniques which tend to reduce the cost of production in the composing room. These related mainly to typesetting machines.

Offset platemaking was discussed by Norman C. Bridwell of Jones Graphic Products, Toledo. He characterized offset platemaking as the most versatile of the graphic arts plate systems. Although the greater part of offset work still is done with surface or deep etch plates, he also emphasized the importance and advantages of the polymetallic plates. Presensitized plates also were discussed. These are good for runs of

from 10 to 50 thousand, he said, and require a minimum of equipment, and only about five minutes for processing. The new direct image offset plate which can be made by embossing from a type form also was outlined. New rapid etching methods soon will bring plate costs down for dry offset, he predicted, and this process will have more importance. It already is finding application in the metal decorating field.

Further interest in dry offset was shown by Olin E. Freedman, management engineer of Chicago, who discussed pressroom aids. This process is finding a steadily increasing number of applications, probably in

the field of forms printing more than in any other area, he said. It also is offering advantages in metal decorating, he also reported. In more detail he discussed the direct image plate which can be made from letterpress type forms, including halftones. These plates are handled on the press similarly to surface plates, and runs up to 50,000 may be expected. Offset presses today incorporate many advantageous improvements which make them superior to presses of a few years ago. The perfecting sheet fed press was mentioned as offering advantages for two-sides printing, but not where hairline register is

(Continued on Page 147)

At the labor session, L. to R.: Edmund J. Flynn, director of Industrial Relations, Union Employers Section of PIA; Woodruff Randolph, president International Typographical Union; Arthur W. Snapper, president Union Employers Section of PIA; Thomas

Dunwoody, president, International Printing Pressmen and Assistants' Union of North America; John Blackburn, president, Amalgamated Lithographers of America; and Robert Haskin, president, International Brotherhood of Bookbinders.

Lower, at the sales management session, L. to R.: William Paul, The Warner P. Simpson Co., Columbus; William R. Walling, PIA vice president; and Harold R. Long, Kable Printing Co., Mount Morris, Ill.



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At the awards breakfast at the Shoreham, John M. Wolff, PIA retiring president, addresses the large group. At the speakers table, L. to R., are: Dan J. Casey, Miller Printing Machinery Co.; William H. Walling, Rogers Kellogg Stilson, Inc., New York; PIA vice president; A. E. Searle, Miller Co.; Mr. Wolff; R. B. Tullis, president of the Miller Co., who made the awards; James J. Rudisill, new president of PIA; Elmer M. Pusey, PIA treasurer; and James R. Brackett, PIA general manager.

Award winners, L. to R.: James G. Nichols, Fine Arts Litho Co., Dallas; Paul J. Brown, South Shore Printers, Chicago; Ralph Poole, Forbes Lithograph Mfg. Co., Boston; William M. Brown, Jr., W. M. Brown & Son, Richmond, Va.; Vernon K. Evans, Veritone Co., Chicago; Kenneth W. Finlay, Finlay Bros. Co., Hartford, Conn.; A. H. Gratz, Herlick & Held Printing Co., Pittsburgh; Arnold D. Kates, Mailograph Co., New York; and Gaylord Donnelley, R. R. Donnelley & Sons Co., Chicago.

Offset Strong in Self-Advertising Awards

WINNERS of \$3,000 in cash prizes and other awards in the second annual Printer's and Lithographer's Self Advertising Competition sponsored by Printing Industry of America and Miller Printing Machinery Co., were announced at the PIA convention in Washington last month. All three of the \$1000 awards went to offset or offset-letterpress firms. An awards breakfast was given at the convention by the Miller Printing Machinery Co. during the convention.

Winner of \$1,000 and a Benjamin Franklin statuette for the best self advertising campaign among companies with 19 or fewer employees was the Fine Arts Litho Company, an offset firm of Dallas, Texas. Second prize, a Benjamin Franklin statuette, went to South Shore Printers, Chicago.

A cash prize of \$1,000 and a statuette for the best campaign by companies with 20 to 100 employees was awarded the Veritone Company, an offset company in Chicago. Second prize was received by Finlay Brothers Company, Inc., Hartford, Connecticut.

For the best campaign among companies with 100 or more employees, first prize of \$1,000 and a statuette went to Herlick & Held Printing Co., lithographers and printers, Pittsburgh; second prize to R. R. Donnelley & Sons Co., Chicago.

First prizes — Benjamin Franklin Statuettes — for the best individual self advertising specimen went to the Mailograph Co., New York, in the less than 10 employees category; to W. M. Brown & Son, Inc., Richmond, Va., in the 20 to 100 group; and to the Forbes Lithograph Co.,

Boston, in the more than 100 employees classification.

Approximately 400 self advertising pieces, including the prize winning entries identified by special ribbons were on display at the Shoreham Hotel during the convention.

The following companies received honorable mention:

Best campaigns, 19 or less employees: The Findlay Printing & Supply Co., Findlay, Ohio; Fenn & Fenn, Inc., New York; The Hub Offset Co., Boston; The Garcia Printing Co., Portland, Ore.; Hansen-Carter Printing Co., Stockton, Calif.

Best campaigns, 20 to 100 employees: Gibbs Inman Co., Louisville, Kentucky; Herst Litho, Inc., New York; Johnston Printing & Advertising Co., Dallas.

Best campaigns, more than 100
(Continued on Page 135)

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Elements of Color Process Reproduction

By Andy Perni

Part 5: Masking and Separations from Transparencies

MASKING for direct separation negatives was the subject of last month's installment. We found that the masking necessary for negatives made directly from art copy was relatively simple; because separations are made from the original subject. In this article it will be found that transparency masking becomes a little more complicated. Separating from transparencies means copying what is already a duplication. In other words the original in this case is not really an original at all but a duplicate which has in itself inherent faults.

Transparency Material

A transparency such as Ektachrome can be a very beautiful piece of art or it can have one or more of the many photographic errors. If the photographer neglects to use proper color correction filters or proper illumination an overall color cast may result. Outdoor scenes made on a cloudy day or in late afternoon usually develop bluish or orangy quality. Possibly the shot may be dark or underexposed or washed out. In any event there does exist in every transparency an extreme brilliance of tonal range which requires correct flattening procedure to bring the long scale of transmission densities down to the compressed zone of our printed copy. Roughly the average transparency has a range of .5 highlight density to 3.0 shadow density. Lithography under ideal printing conditions can support no more than a reflection range of 1.6.

So you can see two reasons may arise for transparency masking: 1) to reduce inherent contrasts; 2) to color correct inherent deficiencies.

Basically the procedure is as follows: Using the offset camera or the contact frame in the darkroom, the separator makes a "no filter" highlight mask, registers it to the chrome; makes one or more color correction masks using filters, discards the highlight mask, registers the correction masks to the chrome one at a time in proper sequence to produce the separation negatives.

Of course, masking could be eliminated. Separation negatives can be photographed or contacted directly from the transparency as in art copy, but the contrast of the resultant negatives would require endless hours of handwork to correct. Even very soft developing cannot produce the desired tonal range for proper printing. Let us proceed with the masking technique, using the contact system in the darkroom. Besides the printing frame we need a white light source and a filter holder. Eastman Kodak's graphic arts data book "Masking for photomechanical reproduction" can and should be used as a reference book to guide the novice in the basic necessities.

Highlight Masking

Were we to register a normal negative correction mask to the transparency it would be seen that wherever there were clean white highlight tones in the subject they

would now be very dense. Remember, separation negatives are going to be made from the chrome plus correction mask. If the original combination has dark white tones, this will appear throughout the process. Some means must be employed to keep the light subject tones light in the negative mask without changing all other tones. This is the job of the highlight mask.

In the darkroom ortho film is placed emulsion to emulsion with the transparency in the contact frame, and a short exposure is made. Development is two minutes in DK50 diluted 1:2 at 68° F. The result should contain densities representing the highlight tones of the chrome and clear film for all else. Maximum densities should record between .5 and .7. When the chrome has no important highlight detail, the highlight mask can be eliminated. If special highlight masking is desired, Kodalith pan film used with filters offers many possible highlighting effects. Just remember, whatever is recorded on the highlight mask will appear lighter in the printed result. When dry, the highlight mask is taped, in register, to the emulsion of the chrome. A gray scale and register marks should accompany every transparency to be separated. These can be taped alongside the chrome before or after highlight masking.

Color Correction Masking

The simplest technique is single masking. From the above described

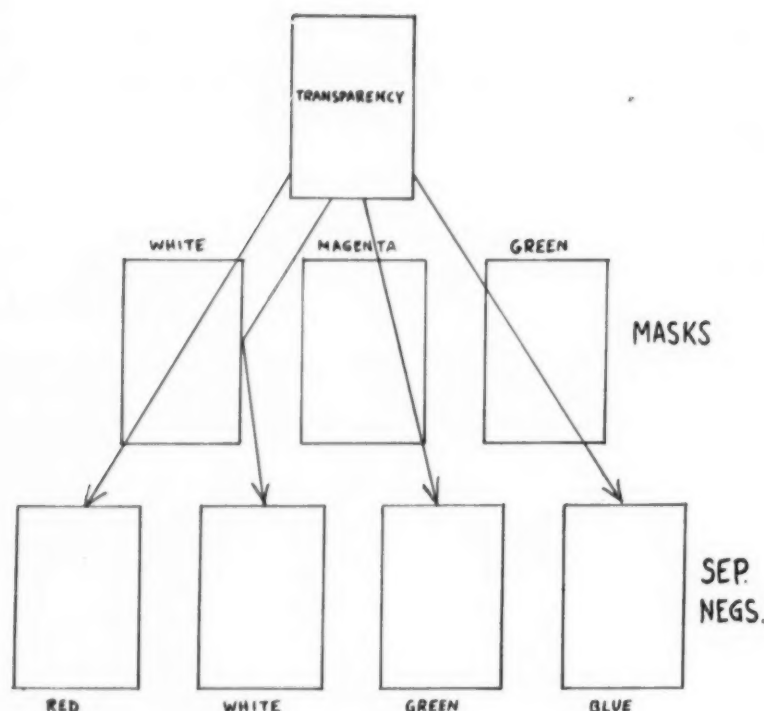


Figure 1

sandwich, a principal mask is made through the base of the chrome, using a 33 magenta filter over the light source. Of course continuous tone panchromatic film or plate must be used here and in total darkness. Placing a diffusion sheet between the sandwich and emulsion to be exposed is desirable, as the mask will be slightly soft in sharpness, thereby facilitating good registration at the next stage. Development is governed by the percentage of masking desired (of the transparency's density range). In general practice color separators use between 35% and 60%, depending on type of inks, retouching effects, filters used, etc. However this can be determined only under practical working conditions, due to the many variables involved. A single practical case might be 4 minutes development in DK50, diluted 1 to 2 at 68° F. for a 30% mask on Super XX. The basis for determining correct exposure is found by recording the least perceptible density in the blackest tone of the picture.

Of course much better color correction is obtained with multiple masking rather than with the single

mask. Here two or three masks are made from the original sandwich. The author recommends the three mask method for maximum correction. The separator makes, in addition to the magenta mask, a white light mask and a green filter mask. All three masks are developed together for the same contrast. Checking the results is done as follows: any two steps on the gray scale attached to the transparency are marked with their respective readings, let's say the third step is .6 and the tenth step is 1.9. On each of the masks check the same two marked steps for respective readings; assume each mask reads 1.1 and 1.3. Subtract the lowest figure from the highest. Now divide the original difference into the mask difference for the percentage mask obtained.

Original reading on gray scale	Mask	
1.9	1.3	$\frac{.52\%}{1.3 \mid .7}$
.6	1.1	
1.3	.7	

To understand how these masks perform their color correcting ef-

fects would consume too many pages for description here. The Kodak reference book mentioned earlier does an excellent job of explaining this information.

When masks are dry, the highlight mask is set aside and the transparency is registered to the white mask.

Masking the Separation Negative

As shown in Figure 1, the negatives are exposed from a combination of transparency plus one mask in different combinations.

The red separation negative is made from the chrome plus the white mask.

The white separation negative is made from the chrome plus the white mask.

The green separation negative is made from the chrome plus the magenta mask.

The blue separation negative is made from the chrome plus the green mask.

Filters for separation are the F.29 red, N.61 green, and C4-49 blue. Either panchromatic film or plates can be used, plates of course being preferable. Exposure for the negatives should be a little higher than for making masks. Expose to record a .3 shadow density in the black of the image or the gray scale's last step. Remember, you're after a balanced set of separations so each negative must have the same highlight and shadow readings on the gray scale image. Development may require different times for each negative to bring all the gray scale density ranges to the same reading. This can be determined only under actual working conditions, although the manufacturer's recommendations will serve as a start. One last point to remember is to use enough fresh developer, to cover each plate, once, and discard, as it weakens quite rapidly.

When dry, the negatives are marked for identification. Now we're ready to proceed to the last steps of separation.

Next month we will discuss continuous tone retouching, and color correcting.★★

Radioactive Materials Cut Static Effectively at Govt. Printing Office

RADIOACTIVE materials are being used at the Government Printing Office, in Washington, D. C., for control of static electricity on printing presses. After 3½ years of trial, the official conclusion of authorities there is that the device used is "one of the most efficient means available for static control."

Speaking at a session of the National Safety Council's printing and publishing section during the annual National Safety Congress in Chicago, Oct. 21, Eugene P. Ernest, safety officer at the GPO, described this new static eliminator and revealed results from its use.

It consists, he said, of an aluminum housing containing a metal bar 40 inches long on which 50 milligrams of radium have been deposited. Several layers of a precious metal cover the radium to prevent escape of the substance or products of its degeneration. Another radioactive element, polonium, may also be used, he added. Either element neutralizes the static charge, thus doing away with its well known effects on paper handling, press delivery speeds, loss of production, etc. The new static eliminators are being used, at present, on four sheet-fed 2-color presses, he stated.

In 1952, Mr. Ernest said, 2-7/10 miles of tinsel were used in the GPO for static control. No study has ever been made of the best way to use tinsel and he pointed out that there are wide differences of opinion as to its effectiveness, particularly on high speed equipment.

After the war radium became available and tests of the eliminator device were started. Periodic checks revealed that small traces of radium did leak through the protective coating of precious metal on the bar.

Rules for minimizing this hazard to pressmen were established and use of the eliminator has continued with no ill effects. During makeready or when extensive maintenance work on the press is being done, the eliminators are removed. A meter is also constantly used to detect possible excessive leakage of radium.

Mr. Ernest estimated that this radioactive static eliminator has reduced double handling of stock by 80 per cent since installation, while the retarding effect of static on press speeds, which sometimes run to 25 per cent, has ceased. Fire and explosion hazards have been reduced, and the accident hazard, resulting when workers have been startled by an unexpected static charge, is a thing of the past.

"Our conclusion," said Mr. Ernest, "is that it is safe to use this radioactive static eliminator in limited numbers in the press room, if its inherent hazards are understood; if the device is installed properly, and if rules for worker conduct are made and enforced."

He said nothing about cost, except indirectly, in his statement that radium "has a theoretical life of 1,000 years."

Noise as an accident breeder and a deterrent to employee efficiency was considered by two speakers at the Chicago safety conference. E. G. Meiter, Employers' Mutual Liability Insurance Co., Milwaukee, described the methods to be followed in making a plant noise survey with sound level meter and frequency analyzer instrument. Among other equipment for which noise producing ratings were established, the four-color offset press has a noise rating of 93 decibels, which is well under the critical level

of 110 decibels, Mr. Meiter reported.

Discussing how noise can be controlled when it exceeds the critical level and becomes harmful, Mr. Meiter suggested that quietness can be built into a machine, as is being done on subway and street cars.

He also discussed resilient sound absorbing materials, such as springs or rubber-like mats placed under machine bases to prevent transmission of vibrations to the floor, where they travel into workers' feet and affect their nerves. Sound absorbent wall materials, acoustic plaster, glass wool, plastic sprays and other materials for reducing sound were also examined, as well as various types of ear protectors, plugs, muffs, etc.

Earl F. Ripstra, personnel manager, Container Corp. of America, Chicago, told how the noise problem has been licked at Container's 35th Street plant in Chicago. Labor turnover there had been enormous, he said, because men could not endure the bedlam from air hammer strippers in the cutting room.

By suspending panels of noise absorbent material from the ceiling the dangerous noise level was reduced 33 per cent, he stated. Results were miraculous and in fact somewhat exceeded expectations. When a pressman on top of a press would yell down orders to his helper on the floor, the sound of his voice was completely absorbed in the baffles above him and the helper couldn't hear a word. So now the pressman has to climb down to the floor each time he's issuing orders.

Now that state legislatures are beginning to pass laws declaring that loss of hearing is compensable, it is being emphasized that noise is becoming a really serious industrial problem, Mr. Ripstra declared.

"When we get laws making hearing impairment compensable," said Mr. Ripstra, "a lot of phoney claims will follow and the expense for expert medical testimony and other costs will be terrific."

Sutherland Paper Co.'s fire prevention program at its Kalamazoo, Mich., plants was described by Forrest Kimmell, safety director, with particular attention to handling of

solvents, cleaning rags and spirit inks, dust collection, smoking by employees and proper housekeeping. Harry Conrad, electrician with Kable Printing Co., Mount Morris, Ill., also examined and made recommendations on safety and maintenance problems associated with electrical equipment.

At the section's opening session, Oct. 20, Elmer E. Voigt, vice president, Western Printing and Lithographing Co., Racine, Wis., had been scheduled to present an account of his company's safety training program. In his enforced absence, however, the paper was read by Charles Conrad, personnel director at Racine.

Walter R. Smith, director of safety and employee benefits, R. R. Donnelley & Sons Co., Chicago, was chairman of the Tuesday conference, which was devoted to safety training in the graphic arts. Other speakers on this subject were E. C. Estabrooke, educational director, American School, Chicago, and Wm. F. Gutwein, consultant, Louisville, Ky.

At the election of officers of the printing and publishing section the following were selected: General chairman—Peter J. Bernard, director of personnel and safety, H. Wolff Book Mfg. Co., New York; vice-chairman—Miss Lillian Stemp, industry consultant, Whiting, Ind.; secretary—William S. Block, Meredith Publishing Co., Des Moines, Ia.

Walter R. Smith of Donnelley's was given the chairmanship of the section's training committee and for chairman of the engineering committee Eugene P. Ernest, safety officer, Government Printing Office, was selected.

Bernard J. Tayman of Printing Industry of America and Charles Shapiro of the Lithographic Technical Foundation comprise the association's committee to develop interest and support of the safety movement among other graphic arts organization, and G. Stuart Mansfield, safety director of Western P. & L.'s Poughkeepsie, N. Y., plant will be on the committee already at work to plan the 1951 conference program.

Attendance at the Chicago conference exceeded all expectations and

records. Fred Lubet, staff representative of the National Safety Council, reported. At the 1952 conference the meeting room at the Conrad Hilton Hotel has been only half filled. This year, however, in the same room, the seating capacity of around 100 was soon exhausted and around 25 late comers had to be turned away. Next year they'll hire a bigger hall, Mr. Lubet promised.★★

NAPL CONVENTION

(Continued from Page 48)

apply the wealth of basic knowledge that has been made available to the industry, declared Herbert P. Paschel, consultant, of New York, addressing the Friday afternoon session. Basing his comments on experience in trouble-shooting in many plants of all kinds, Mr. Paschel said, "achieving the highest possible quality at the lowest cost is a complex matter which involves such diverse but related items as knowledge and skill; dependable equipment; compatible methods and materials; the proper application of such methods and materials, and finally, standardization of all operations with adequate checks and controls. This set of requirements applies regardless of the level of operation and the systems used."

He pointed out that mass production of any kind demands strict standardization and the avoidance of any and all variables. After reporting on several conditions which recur in many plants as basic causes of trouble, Mr. Paschel offered the following practical suggestions:

"Learn the requirements and quality potential of each and every material and operation. Establish the permissible tolerances and then work within those limits with accuracy and uniformity.

"Acquire the habit of checking the chemicals and solutions used, on a systematic and sustained basis.

"Allow the necessary time, and use the best possible materials at each and every step of the process. There never has been and never will be a short cut to quality.

"Replace or repair each piece of

equipment that is not functioning properly, or whose output is not in balance with the production capacity or quality level of the rest of the plant.

"When introducing new solutions and materials, do so on a limited and controlled basis. If they prove compatible with the materials and methods in prior use, it is safe to put them into full scale use.

"In time of trouble, allow the worker involved to concentrate on locating the cause. Do not keep him under production pressure and expect him to find the cause, and still maintain a high level of production.

"In conclusion," he said, "let me repeat that product quality is the sum of the quality of each and every operation and material. If you take care of the requirements of the fundamental factors, you cannot help but achieve the highest quality at lowest cost."

400 at Tech Session

The entire daytime program on Saturday was devoted to the annual technical session, co-sponsored by the National Assn. of Litho Clubs. The well-organized panel played to a packed house of about 400 persons, many of whom were craftsmen registered for the one-day session. William J. Stevens, manager of the eastern offset district of Miehle Printing Press & Mfg. Co., was moderator. Panel members were Elton Baker, research director, John Dickinson Schneider Co., Chicago; M. H. Bruno, research manager, Lithographic Technical Foundation, Chicago; A. G. Clair, Graphic Arts Laboratories, Eastman Kodak Co., Rochester; Emmett E. Flaherty, sales, Gaetjens, Berger & Wirth, Inc., Chicago; Albert T. Kuehn, sales service engineer, Miehle Printing Press & Mfg. Co., Chicago; Lawrence E. Kussow, sales manager, Paper Div., Midwest District, Kimberly-Clark Corp.; and Russell B. Waddell, printing process engineer, Harris-Seybold Co., Cleveland.

Questions, many of which came from the floor, covered a wide range of topics, mostly centering around new materials and techniques for higher quality and faster production.★★

Makeready Conference:

Careful Planning Moves Jobs Through Offset Plant Faster

ALL phases of lithographic printing were considered at the second pre-makeready and makeready conference of the Research and Engineering Council of the Graphic Arts Industry, Inc., Oct. 1-2 in Hotel Sheraton-Gibson, Cincinnati. The attendance of 250 printing executives included many primarily interested in lithography.

Highlighting the conference were separate sessions on offset lithography, letterpress, makeready for the small and medium sized letterpress plant, and organizing makeready procedure for rotary presses.

The offset lithography session continued during the afternoon and evening of Oct. 1, with Charles F. King, assistant general superintendent of the U. S. Printing and Lithograph Co., of Cincinnati, serving as chairman.

The session was opened with reading of a paper on "Suggested Procedures for Offset Lithography" by Andrew Donaldson, Jr., plant manager of the Strobbridge Lithographing Co. of Cincinnati. The balance of the time was spent in a general discussion, with five panel members answering numerous questions.

Panel members were Curtis S. Cook, manager, calendar division, The Kemper-Thomas Co., Cincinnati; John J. Dougherty, Cincinnati branch manager for Roberts and Porter, Inc.; G. L. Erikson, executive vice president of the Braden Sutphin Ink Co., Cleveland; John J. Kronenberg, division manager for S. D. Warren Co., Boston, and Thomas Stevenson, president of the Stevenson Photo Color Separation Co., Cincinnati.

In his paper, Mr. Donaldson expressed his belief that "the production office or production manager is the most important cog in the reduction of makeready time. One of the production manager's jobs is making a layout."

Mr. Donaldson then discussed correct register procedures, and suggested sheet layout "so that all the solid reds fall behind one another, and can be run up without sacrificing more delicate tones in other areas." He then described platemaking, the use of proof presses and checking the finished plate, which, he said, "is one of the most important steps in platemaking."

In inking up, he suggested that the pressman "should start with too little rather than too much ink. It is easier and quicker to add a little more ink than to take it off."

In summing up, Mr. Donaldson emphasized that "fast makeready depends on your production department. You can get your pressman to prepare for the next job while finishing the last. You can sell him on pre-registering his plates, starting up fast.

"But if he has to wait for okays, to wait for orders, or stock to be conditioned, he soon loses his enthusiasm. He says, 'Why should I hurry, when no one else gives a damn.' So give him all the help you can."

The following general discussion involved such problems as control tests for paper to increase receptivity of ink, possibilities for measuring paper for brightness, standardization of pin location in photo composing machines, register of plates on the

press, use of sensitivity guides, ink setting with chemicals and the danger involved in using sulphur dioxide.

Of particular interest was a long discussion concerning the difficulties of reproducing the work of some artists, and it was suggested that artists be invited to visit the plant, where they can be shown the problems involved in platemaking and printing. It was said these problems frequently can be minimized or eliminated by simple changes in the artist's drawing, without adversely affecting the appearance or impact of the finished job.

One speaker commented that "the artist usually is anxious to work with the printer, and this cooperation can eliminate many problems, and save many hours of headaches."

Also discussed at length was the problem of pickup on multicolor runs, and the necessity for more detailed instructions to cameramen in shooting halftones. It was pointed out that many cameramen never see the finished press job, and are provided too little information concerning paper, ink and other factors, thus making for a lack of uniformity in the halftones which is unsatisfactory.

Discussing unsatisfactory litho work, it was brought out that, in many cases, this is because the printer hasn't a sufficiently clear idea of exactly what is wanted by the customer or advertising agency, and hasn't sought help in advance from his suppliers. More detailed advance information and planning can prevent many poor jobs, it was emphasized.★★

OFFSET PRESS SPECIFICATIONS

Press Designation	Sheet Size Limits	Maximum Size Print	Minimum Gripper Margin	Plate Dimensions	Plate Thickness	Cut of Plate Cyl.	Blanket Dimensions	Blanket Thickness	Cut of Blanket Cyl.
ATF—WEBENDORFER									
ATF Chief 20 14x29"	8x10 to 14x29	13x19 1/2	1/4"	15 1/2 x 20 1/2	.008" to .012"	.012"	16x20	.065"	.071"
ATF Chief 22 17x22"	8x10 to 17 1/2 x 22 1/2	17x22	1/4"	20x22 5/8	Up to .028"	.030"	22x22 5/8	.065"	.071"
ATF Chief 24 17x24"	8 1/2 x 11 to 17 3/4 x 24 1/2	17x24 3/8	1/4"	19 5/8 x 24 3/8	Up to .012"	.0165"	21 11/32 x 24 13/16	.065"	.075"
ATF Chief 29 22x29"	11x17 to 22 1/2 x 29	22x28	1/4"	27 1/4 x 28 3/4	Up to .028"	.030"	27x28 3/4	.065"	.071"
* Can also be had .015" on special order.									
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22x34" L-135 Single Color	11x15 to 23x36	22 1/2 x 35 1/2	5/16"	25 1/2 x 36	Up to .025"	33 1/2 x 36 1/2	.065" or .075" (two on each blanket cylinder)
25x36" L-136 Single Color	13x16 1/2 to 25 1/2 x 36 1/2	24 1/2 x 36	5/16"	29 1/2 x 36 1/2	Up to .025"	39 1/2 x 37	.065" or .075"
30x42" L-142 Single Color	13x22 to 30 1/2 x 42 1/2	29 1/2 x 42	5/16"	34 1/2 x 42 1/2	Up to .025"	45x43	.065" or .075"
35x45" L-148A Single Color	17x22 to 36 1/4 x 48 1/2	35 1/4 x 48	5/16"	40 1/4 x 48 1/2	Up to .025"	51 1/2 x 48 1/2	.065" or .075"
42x54" L-154C Single Color	17x31 1/2 to 42x54	41 5/8 x 53 1/2	5/16"	46 1/2 x 54	Up to .025"	57x54 1/2	.065" or .075"
42x59" L-159C Single Color	17x34 to 42x59	41 5/8 x 58 1/2	5/16"	47 1/4 x 59	Up to .025"	57x59 1/2	.065" or .075"
42x65" L-165C Single Color	17x34 to 42x65	41 5/8 x 64 1/2	5/16"	47 1/4 x 65	Up to .025"	56 1/2 x 65 1/2	.065" or .075"
25x36" L-236 Two Color	13x16 1/2 to 25 1/2 x 36 1/2	24 1/2 x 36	5/16"	29 1/2 x 36 1/2	Up to .025"	39 1/2 x 37	.065" or .075"
30x42" L-242 Two Color	13x22 to 30 1/2 x 42 1/2	29 1/2 x 42	5/16"	34 1/2 x 42 1/2	Up to .025"	45x43	.065" or .075"
35x45" L-248A Two Color	17x22 to 36 1/4 x 48 1/2	35 1/4 x 48	5/16"	40 1/4 x 48 1/2	Up to .025"	51 1/2 x 48 1/2	.065" or .075"
42x54" L-254C Two Color	17x31 1/2 to 42x54	41 5/8 x 53 1/2	5/16"	46 1/2 x 54	Up to .025"	57x54 1/2	.065" or .075"
42x59" L-259C Two Color	17x34 to 42x59	41 5/8 x 58 1/2	5/16"	47 1/4 x 59	Up to .025"	57x59 1/2	.065" or .075"
42x65" L-265C Two Color	17x34 to 42x65	42x64 1/2	5/16"	47x65	Up to .025"	56 1/2 x 65 1/2	.065" or .075"
Perfector LP-53	17x32 to 38x53 1/2	37x53	3/8"	42x53 1/2	Up to .025"	53x54	.065" or .075" (one on each blanket cylinder)

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Corrected to October 1, 1953

Speed Range	Feeder	Feeder Capty.	Delivery	Delivery Capacity	Number and Sizes of Covered Inking Rollers	Number and Sizes of Covered Dampeners	Approximate Weight	Approximate Floor Space	Electrical Specifications
3600 or 5000	Vacuum Air	17 3/4"	Chain Auto. Reeding Pile	14"	2 Form 2 5/16" 3 Dists. 1 3/4" 1 Ductor 1 1/2"	2 Plate 2 1/4" 1 Ductor 1 1/2"	1800 lbs. net	41x57 1/2"	Drive 3/4 H.P. Pump 3/4 H.P.
Variable from 2700 to 5500	Vacuum Air	17 1/4"	Chain Auto. Reeding Pile	16 1/2"	3 Form 2 1/2", 2 3/8", 2 3/8" 6 Dists. 2" 1 Ductor 2"	2 Plate 2 1/4" 1 Ductor 2 1/4"	3200 lbs. net	51x76"	Drive 1 1/2 H.P. Pump 1 H.P.
Variable from 2700 to 6000	Elless Stream	16 1/4"	Chain Auto. Reeding Pile	16 1/2"	3 form { 2 3/8" 2 1/2" 2 5/16" 6 Distr. 2" 1 Ductor 2"	2 Plate 2 1/4" 1 Ductor 2 1/8"	3400 lbs. net	56x77"	Drive 2 H.P. Pump 1 H.P.
3000 to 5000	Reloading Double Pile Vacuum Air	22 3/8"	Chain Auto. Reeding Pile	16"	4 Form 2 5/8", 2 3/8" 6 Dists. 2" 1 Ductor 2"	2 Plate 2 1/4" 1 Ductor 2 1/4"	5700 lbs. net	63x89"	Drive 3 H.P. Pump 1 H.P.
Up to 6000	HTB Stream Feed - on all models, with double pile refeeding. Electric hoist on all models except L-133.	40 1/8"	Auto. Reeding Pile	24 1/2"	2 Form 2 7/8" 2 Form 2 3/8" 2 Dist. 2 1/2" 3 Dist. 2" 1 Dist. 2 3/4" 1 Ductor 2 1/2"	2 Plate 2 3/4" 1 Ductor 2 1/2"	9,744 lbs.	7'11"x6'8"	Drive 5 H.P. Pump 2 H.P.
Up to 5500		48 1/8"	Auto. Reeding Pile	48"	2 Form 3 11/32" 2 Form 2 3/4" 3 Dist. 2 3/8" 5 Dist. 2 3/8" 1 Ductor 2 3/4"	2 Plate 2 15/16" 1 Ductor 2 3/8"	17,584 lbs.	18'6"x9'6"	Drive 7 1/2 H.P. Feeder 2 H.P. Suct. Roller 1 1/2 H.P. Hoist 2 H.P.
Up to 5500		48 1/8"	Auto. Reeding Pile	48"	Same	2 Plate 2 15/16" 1 Ductor 2 3/8"	18,928 lbs.	18'9"x10'0"	Same
Up to 5000		55 1/8"	Auto. Reeding Pile	44 3/4"	2 Form 3 15/16" 2 Form 3 35/64" 3 Dist. 3 5/32" 4 Dist. 2 3/8" 1 Dist. 2 3/4" 1 Ductor 2 3/4"	2 Plate 3 7/16" 1 Ductor 3 3/8"	29,120 lbs.	20'6"x11'0"	Drive 10 H.P. Feeder 2 H.P. Suct. Roller 1 1/2 H.P. Hoist 2 H.P.
Up to 5000		45 1/8"	Auto. Reeding Pile	44 3/4"	Same	Same	30,460 lbs.	21'3"x11'6"	Drive 10 H.P. Feeder 2 H.P. Suct. Roller 2 H.P. Hoist 2 H.P.
Up to 5000		48 1/8"	Auto. Reeding Pile	46 7/8"	Same	Same	32,030 lbs.	21'6"x12'3"	Drive 15 H.P. Feeder 2 H.P. Suct. Roller 2 H.P. Hoist 2 H.P.
Up to 4500		58 1/8"	Auto. Reeding Pile	46 7/8"	Same	Same	32,030 lbs.	22'0"x13'0"	Same
Up to 5500		39 1/8"	Auto. Reeding Pile	48"	For each color 2 Form 3 11/32" 2 Form 2 3/8" 3 Dist. 2 3/8" 5 Dist. 2 3/8" 1 Ductor 2 3/4"	For each color 2 Plate 2 15/16" 1 Ductor 2 3/8"	24,976 lbs.	19'6"x9'6"	Drive 10 H.P. Feeder 2 H.P. Suct. Roller 1 1/2 H.P. Hoist 2 H.P.
Up to 5500		39 1/8"	Auto. Reeding Pile	48"	Same	Same	26,880 lbs.	19'10"x10'0"	Same
Up to 5000		45 1/8"	Auto. Reeding Pile	44 3/4"	For each color 2 Form 3 15/16" 2 Form 3 35/64" 3 Dist. 3 5/32" 4 Dist. 2 3/8" 1 Dist. 2 3/4" 1 Ductor 2 3/4"	For each color 2 Plate 3 7/16" 1 Ductor 3 3/8"	42,722 lbs.	23'3"x11'0"	Drive 15 H.P. Feeder 2 H.P. Suct. Roller 1 1/2 H.P. Hoist 2 H.P.
Up to 5000		45 1/8"	Auto. Reeding Pile	44 3/4"	Same	Same	44,684 lbs.	23'10"x11'6"	Drive 15 H.P. Feeder 2 H.P. Suct. Roller 2 H.P. Hoist 2 H.P.
Up to 5000		47 1/8"	Auto. Reeding Pile	46 7/8"	Same	Same	48,608 lbs.	24'8"x12'3"	Drive 20 H.P. Feeder 2 H.P. Suct. Roller 2 H.P. Hoist 2 H.P.
Up to 4500		47 1/8"	Auto. Reeding Pile	46 7/8"	Same	Same	48,608 lbs.	24'8"x14'0"	Same
Up to 5000		53 1/8"	Auto. Reeding Pile	68 7/8"	For each color 2 Form 3 15/16" 2 Form 3 35/64" 3 Dist. 3 5/32" 4 Dist. 2 3/8" 1 Dist. 2 3/4" 1 Ductor 2 3/4"	Same	34,950 lbs.	21'0"x11'6"	Drive 15 H.P. Feeder 2 H.P. Suct. Roller 2 H.P. Hoist 2 H.P.
Up to 6000	Reloading Auto. Section Pile	43"	Inbuilt Auto. Reeding Pile	24"	2 Form 2 1/2" 2 Form 2 3/8" 5 Intermediate 2 5/8" 1 Ductor 2 5/8"	2 Form 2 1/2" 1 Ductor 2 1/2"	8950 lbs. est.	6'x19'	Drive Motor 5 H.P. Feeder Motor 1 1/2 H.P.

	Press Designation	Sheet Size Limits	Maximum Size Print	Minimum Gripper Margin	Plate Dimensions	Plate Thick- ness	Cut of Plate Cyl.	Blanket Dimensions	Blanket Thick- ness	Cut of Blanket Cyl.
BABCOCK Babcock Printing Press Corp. PO Box 950 Canton 1, Ohio	Babcock Offset 19x25"	8x10 to 19½x25½	19x25	¼"	22½x26	.012"	.015"	23x26	.062"	.070"
HOE R. Hoe & Co., Inc. 910 East 138 St. New York 54, N. Y. Paper Offset Presses	30x42" Hoe Single Color Super-Offset Press	17x22 to 32x43	29¾x42¾	5/16"	34x43	As specified by purchaser		42x43½	As specified by purchaser	
	41x54" Hoe Single Color Super-Offset Press	19x25 to 42x55½	41½x55	5/16"	45½x55½	As specified by purchaser		54x55½	As specified by purchaser	
	41x54" Hoe Two-Color Super-Offset Press	19x25 to 42x55½	41½x55	5/16"	45½x55½	As specified by purchaser		54x55½	As specified by purchaser	
	50x72" Hoe One-Color Two-Color Three-Color Four-Color Five-Color Six-Color	28x36 to 50x72	49½x71½	½"	54x72½	As specified by purchaser		57½x73	As specified by purchaser	
	Hoe Web Offset Jobber	8½x10 to 8½x14	8 3/16x13¾		10x14½	.007"		9 11/16x14½	.065"	
	Hoe Web Offset Presses Built to Customer's Specifications									
HARRIS Harris Seybold Co. 4510 East 71 St. Cleveland 5, Ohio	17x22" Harris 122A Single Color	10x14 to 17½x22½	17½x22½	5/16"	19¾x23	.012"	.015"	23¾x23	.062" to .065"	.075"
	21x28" Harris 128A Single Color	10x14 to 22½x30	21½x29½ or 19x29½ or 22½x29½	5/16"	24½x30 or 22½x30 or 27¼x30	.012"	.015"	29¼x30	.062" to .065"	.075"
	22x34" Harris 134 Single Color 234 2-Color	11x17 to 23x36	22½x35½	5/16"	25½x36	.012"	.015"	29½x36	.062" to .065"	.075"
	35x45" Harris 145 Single Color 245 2-Color	17x22 to 36x48	35½x47½ or 28½x42½ or 30½x42½	5/16"	40x48 or 32½x43 or 34½x43	To customers' specifications		45x48½	.062" to .065"	.075"
	42x58" Harris 158 Single Color 258 2-Color 458 4-Color 558 5-Color	22x34 to 43x59	42½x58½	5/16"	47¼x59	To customers' specifications		52¼x59½	.062" to .065"	.075"
	50x72" Harris 172 Single Color 272 2-Color 472 4-Color 572 5-Color	25x38 to 51x73	50¾x72½	5/16"	54¾x73	To customers' specifications		61½x73½	.062" to .065"	.075"
	52x76" Harris 176 Single Color	25x38 to 52½x77"	52½x76½	5/16"	56x77 57½x77	To customers' specifications		62¾x77½	.062" to .065"	.075"
	276 Two Color	25x38 to 52½x77"	52½x76½	5/16"	56x77 57½x77	To customers' specifications		62¾x77½	.062" to .065"	.075"
	476 Four Color 576 Five Color	25x38 to 52½x77"	52½x76½	5/16"	56x77 57½x77	To customers' specifications		62¾x77½	.062" to .065"	.075"

Speed Range	Feeder	Feeder Capty.	Delivery	Delivery Capacity	Number and Sizes of Covered Inking Rollers	Number and Sizes of Covered Dampeners	Approximate Weight	Approximate Floor Space	Electrical Specifications
Up to 7000	Rotary Suction	38"	Chain Auto Pile	19"	3 Form $\begin{cases} 2\frac{1}{2}" \\ 2\frac{5}{8}" \\ 2\frac{3}{4}" \end{cases}$ 6 Distr. 2" 1 Ductor 2"	2 Damp. 2 $\frac{1}{4}"$ 1 Ductor 2 $\frac{1}{4}"$	Approx. 3900 lbs.	Approx. 5'x9'	Drive 3 H.P. Pump 1 H.P.
Up to 5000	Dexter	37"	Ext. Pile	38"	4 Form 3 $\frac{1}{2}"$ 4 Distrs. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	2 Form 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	24000 lbs.	19'-7"x9'-3"	7 $\frac{1}{2}$ H.P. variable speed control.
Up to 4500	Dexter	43"	Ext. Pile	43"	5 Form 3 $\frac{1}{2}"$ 5 Distrs. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	2 Form 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	36500 lbs.	22'-10"x11'-3"	7 $\frac{1}{2}$ H.P. variable speed control.
Up to 4000	Dexter	43"	Ext. Pile	43"	(For each color) 5 Form 3 $\frac{1}{2}"$ 5 Distrs. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	(For each color) 2 Form 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	69500 lbs.	27'-7"x13'-0"	10 H.P. variable speed control.
Up to 6000	Christensen	48"	Ext. Pile	50"	(For each color) 4 Form 4 $\frac{1}{2}"$ 7 Distrs. 4 $\frac{1}{2}"$ 2 Ductor 4 $\frac{1}{2}"$	(For each color) 2 Form 4 $\frac{1}{2}"$ 1 Ductor 4 $\frac{1}{2}"$	1-col. 52000 lbs. 2-col. 79000 lbs. 3-col. 105000 lbs. 4-col. 132000 lbs. 6-col. 187000 lbs.	1-col. 28'8"x14'6" 2-col. 33'8"x14'6" 3-col. 38'8"x14'6" 4-col. 43'8"x14'6" 6-col. 58'9"x14'6"	Press: 1-col. 10 H.P.; 2-col. 20 H.P.; 3-col. 25 H.P.; 4-col. 40 H.P.; 6-col. 75 H.P. Feeder: (Electric) 1-col. 3 H.P.; 2-col. 3 H.P.; 3-col. 3 H.P.; 4-col. 3 H.P.; 6-col. 3 H.P. Delivery: (Electric) 1-col. 2 H.P.; 2-col. 2 H.P.; 3-col. 2 H.P.; 4-col. 2 H.P.; 6-col. 2 H.P.
10,000 to 30,000 per hr.	Web or Roll Fed		Ext. Pile	26"	2 Form 2 1/32" 6 Distrs. 1 $\frac{1}{2}"$ 1 Ductor 1 $\frac{1}{2}"$	2 Form 1 $\frac{1}{2}"$ 1 Ductor 1 $\frac{1}{2}"$	3000 lbs.	4'x7'	Press: 1 $\frac{1}{2}$ H.P. Blower: $\frac{1}{8}$ H.P.
Up to 7000	Harris Stream Feeder	36"	Harris Reeding Pile	20"	2 Form 1 $\frac{3}{4}"$ 2 Form 1 $\frac{3}{8}"$ 2 Distr. 2 $\frac{1}{8}"$ 4 Intermediate 1 11/16" 1 Ductor 2 $\frac{1}{4}"$	2 Dampeners 2 $\frac{1}{8}"$ 1 Ductor 2"	4600 lbs.	4'2"x8'0"- $\frac{7}{8}"$	3 H.P. Drive Motor 1 H.P. Feeder Motor
Up to 6500	Harris Stream Feeder	45"	Harris Reeding Pile	19"	2 Form 1 $\frac{3}{8}"$ 2 Form 1 $\frac{3}{8}"$ 2 Distr. 2 $\frac{1}{8}"$ 4 Intermediate 1 11/16" 1 Ductor 2 $\frac{1}{4}"$	2 Dampeners 2 $\frac{1}{8}"$ 1 Ductor 2"	7100 lbs.	5'1 $\frac{1}{2}"$ x9'3 $\frac{1}{2}"$ 7'2"x9'8"	3 H.P. Drive Motor 1 H.P. Feeder Motor
Up to 7000	Harris Stream Feeder	48"	Harris Reeding Pile	1-col. 18 $\frac{1}{2}"$ 2-col. 2 $\frac{1}{2}"$ 36 $\frac{1}{2}"$	(For each color) 2 Form 2 $\frac{1}{4}"$ 2 Form 2" 6 Distr. 2 $\frac{1}{8}"$ 1 Ductor 2 $\frac{1}{4}"$	(For each color) 2 Dampeners 2 $\frac{1}{8}"$ 1 Ductor 2"	1-col. 8250 lbs. 2-col. 13,600 lbs.	1-col. 6'10 $\frac{1}{2}"$ x10'5 $\frac{1}{2}"$ 2-col. 6'10 $\frac{1}{2}"$ x16'5 $\frac{1}{2}"$	1-col. 5 H.P. Drive Motor 2-col. 7 $\frac{1}{2}$ H.P. Drive Motor 1 H.P. Feeder Motor
Up to 6500	Harris HTB Stream Feeder	42"	Harris Reeding Pile	41"	(For each color) 2 Form 3 $\frac{1}{2}"$ 7 Distr. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$ 2 Form 3 $\frac{3}{4}"$	(For each color) 2 Dampeners 3 1/16" 1 Ductor 3 1/16"	1-col. 21,200 lbs. 2-col. 39,700 lbs.	1-col. 10'5 $\frac{1}{2}"$ x20'5 $\frac{1}{2}"$ 2-col. 12'x23'11 $\frac{1}{2}"$	1-col. 10 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Delivery Motor 2-col. 15 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Delivery Motor
Up to 6500	Harris HTB Stream Feeder	42"	Harris Reeding Pile	45"	(For each color) 2 Form 3 $\frac{3}{4}"$ 2 Form 3 $\frac{1}{2}"$ 7 Distr. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{3}{4}"$	(For each color) 2 Dampeners 3 9/16" 1 Ductor 3 9/16"	1-col. 36,500 lbs. 2-col. 57,750 lbs. 4-col. 100,500 lbs. 5-col. 122,000 lbs.	1-col. 12'9"x24'7" 2-col. 14'3"x28'8 $\frac{1}{2}"$ 4-col. 14'3"x36'3 $\frac{1}{2}"$ 5-col. 14'3"x40'1"	1-col. 15 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Delivery Motor 2-col. 25 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Delivery Motor 4-col. 40 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Delivery Motor 5-col. 30 H.P. Drive Motor 15 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Delivery Motor
Up to 6000	Harris HTB Stream Feeder	49"	Harris Reeding Pile	53"	(For each color) 2 Form 3 $\frac{3}{4}"$ 2 Form 4" 7 Distr. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	(For each color) 2 Dampeners 3 $\frac{7}{8}"$ 1 Ductor 3 $\frac{7}{8}"$	(Est. Weight) 1-col. 52,000 lbs. 2-col. 74,300 lbs. 4-col. 140,000 lbs. 5-col. 167,000 lbs.	1-col. 14'7"x28'7 7/16" 2-col. 15'11 $\frac{1}{2}"$ x33'2" 4-col. 15'11 $\frac{1}{2}"$ x42'3" 5-col. 15'11 $\frac{1}{2}"$ x46'9 9/16"	(Est. Horsepower) 1-col. 20 H.P. Drive Motor 5 H.P. Feeder Motor 5 H.P. Delivery Motor 2-col. 25 H.P. Drive Motor 5 H.P. Feeder Motor 5 H.P. Delivery Motor 4-col. 50 H.P. Drive Motor 5 H.P. Feeder Motor 5 H.P. Delivery Motor 5-col. 40 H.P. Drive Motor 20 H.P. Drive Motor 5 H.P. Feeder Motor 5 H.P. Delivery Motor
Up to 6000	Harris HTB Stream Feeder	49"	Harris Reeding Pile	53"	2 Form 3 $\frac{3}{4}"$ 2 Form 4" 7 Distr. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	2 Dampeners 3 $\frac{7}{8}"$ 1 Ductor 3 $\frac{7}{8}"$	54,000 lbs.	14'11"x28'9"	Drive Motor 20 H.P. Feeder Motor 5 H.P. Delivery Motor 5 H.P.
Up to 6000	Harris HTB Stream Feeder	49"	Harris Reeding Pile	53"	2 Form 3 $\frac{3}{4}"$ 2 Form 4" 7 Distr. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	2 Dampeners 3 $\frac{7}{8}"$ 1 Ductor 3 $\frac{7}{8}"$	87,000 lbs.	16'3 $\frac{1}{2}"$ x33'3 $\frac{1}{2}"$	Drive Motor 30 H.P. Feeder Motor 5 H.P. Delivery Motor 5 H.P.
Up to 6000	Harris HTB Stream Feeder	49"	Harris Reeding Pile	53"	2 Form 3 $\frac{3}{4}"$ 2 Form 4" 7 Distr. 3 $\frac{1}{2}"$ 1 Ductor 3 $\frac{1}{2}"$	2 Dampeners 3 $\frac{7}{8}"$ 1 Ductor 3 $\frac{7}{8}"$	152,000 lbs. 5-col. 185,000 lbs.	4-col. 16'3 $\frac{1}{2}"$ x42'4 $\frac{1}{2}"$ 5-col. 16'3 $\frac{1}{2}"$ x46'11"	4-col. Drive Motor 50 H.P. Feeder Motor 5 H.P. Delivery Motor 5 H.P. 5-col. 40 H.P. Drive Motor 20 H.P. Drive Motor 5 H.P. Feeder Motor 5 H.P. Delivery Motor

Press Designation	Sheet Size Limits	Maximum Size Print	Minimum Gripper Margin	Plate Dimensions	Plate Thickness	Cut of Plate Cyl.	Blanket Dimensions	Blanket Thickness	Cut of Blanket Cyl.
MIEHLE Miehle Printing Press & Mfg. Co. 14 St. & S. Damen Ave. Chicago 8, Ill.									
Miehle No. 29 Single Color	11x16 to 23x29	22½x29	¾"	26¾x31 Packing plate above bearer	.012f .0155f	.0155f	30 5/16x31½	.065"	.080"
Miehle No. 36 Single Color	11x16 to 23x29	22½x35½	¾"	26¾x36 Packing plate above bearer	.012f .0155f	.0155f	30 5/16x36½	.065"	.080"
Miehle No. 41 Single Color	19x25 to 30x42	29½x42	¾"	36½x42½ Packing plate above bearer	.016f .022f	.022f	43x43¾	.065"	.080"
Miehle No. 41 Two-Color	19x25 to 30x39	29½x39	¾"	36½x42½ Packing plate above bearer	.016f .022f	.022f	43x43¾	.065"	.080"
Miehle No. 41 Four-Color	19x25 to 30x42	29½x42	¾"	36½x42½ Packing plate above bearer	.016f .022f	.022f	43x43¾	.065"	.080"
Miehle No. 49 Single Color	19x25 to 36x49½	35½x49½	¾"	40¾x50 Packing plate above bearer	.016f .022f	.022f	43¾x51 3/16	.065"	.080"
Miehle No. 49 Two-Color	19x25 to 36x49½	35½x49½	¾"	40¾x50 Packing plate above bearer	.016f .022f	.022f	43¾x51 3/16	.065"	.080"
Miehle No. 49 Four-Color	19x25 to 36x49½	35½x49½	¾"	40¾x50 Packing plate above bearer	.016f .022f	.022f	43¾x51 3/16	.065"	.080"
Miehle No. 61 One-Color Two-Color Three-Color Four-Color Five-Color	22x34 to 42x58	41½x58	¾"	47¼x59 Packing plate above bearer	.024f .025f	.025f	47x60½	.065"	.090"
Miehle No. 76 One-Color Two-Color Three-Color Four-Color Five-Color	28x42 to 52x76	51½x76	¾"	58x77 Packing plate above bearer	.024f .025f	.025f	55x77½	.065"	.090"
Notes: f—Unless otherwise specified by customer **—Miehle True Rolling Patent No. 2,036,835									
RUTHERFORD Rutherford Machinery Div. Sun Chemical Corp. 10-10 44th Ave. Long Island City 1, N. Y.									
Rutherford 20x26"	20x26	19½x25	¼"	22½x27	.012"	.012"	27x25	.062"	.075"
Rutherford 20x29"	20x29	19½x28	¼"	22½x30	.012"	.012"	30x25	.062"	.075"
Metal Decorating Press MP3 29x36"	16x20 29x36	29x36							
TRAILBLAZER Mfr. John Waldron Corp. New Brunswick, N. J. Dist. by Lithoid, Inc. P.O. Box 791 New Brunswick, N. J.									
Trailblazer Web Offset One-Color Two-Color Three-Color Four-Color Five-Color Six-Color	Web Width to 24"	17x23½		18½x24½ (Unless otherwise specified)	.012"	.012"	19¾x24½	.056"	.060"
Available with numbering, imprinting, cross perforating, lengthwise perforating, perfecting, collating.									
Trailblazer Tabloid Web Offset with Collator 8 to 32 pages	Web Width to 22½"	17x22		18½x23 (Unless otherwise specified)	.012"	.012"		.055"	.060"
WEBENDORFER Webendorfer Saugatauck, Conn. (Not ATF-Webendorfer)									
Web Presses Offset Rubber Plate and Gravure	Built in any size and any arrangement to suit customers' requirements.								

Speed Range	Feeder	Feeder Capty.	Delivery	Delivery Capacity	Number and Sizes of Covered Inking Rollers	Number and Sizes of Covered Dampeners	Approximate Weight	Approximate Floor Space	Electrical Specifications
3000 to 7000	Stream	48"	Chain	21½"	2 Form 2¾" 2 Form 2¾" 1 Ductor 2¾" 4 Vibr. Rider 2¾" 1 Rider 2¾" 2 Rider 2"	2 Form 2 9/16" 1 Ductor 2¾"	10,300 lbs.	7'4"x10'6" Ht. 6'2"	Press 3.5 H.P.
3000 to 6500	Stream	48"	Chain	21½"	2 Form 2¾" 2 Form 2¾" 1 Ductor 2¾" 4 Vibr. Rider 2¾" 1 Rider 2¾" 1 Rider 2"	2 Form 2 9/16" 1 Ductor 2¾"	10,700 lbs.	7'10"x10'8" Ht. 6'2"	Press 4 H.P. Motor
3400 to 6800	Stream	39½"	Chain	39½"	2 Form 3 9/16" 1 Form 3 13/16" 1 Form 4 5/16" 1 Ductor 3¼" 3 Trans. 2 5/16" 4 Trans. 3¾"	2 Form 3¾" 1 Ductor 3 3/16"	25,500 lbs.	10'7"x21'3" Ht. 8'6½"	Press 10 H.P. Motor
3400 to 6800	Stream	53"	Chain	39½"	4 Form 3 9/16" 2 Form 3 15/16" 2 Form 4 5/16" 2 Ductor 3¼" 7 Trans. 2 15/16" 6 Trans. 3¾"	4 Form 3¾" 2 Ductor 3 3/16"	35,300 lbs.	12'5"x22'6" Ht. 9'6"	Press 15 H.P. Motor
3400 to 6800	Stream	53"	Chain	39½"	8 Form 3 3/16" 4 Form 3 15/16" 4 Form 4 5/16" 4 Ductor 3¼" 14 Trans. 2 15/16" 12 Trans. 3¾"	8 Form 3¾" 4 Ductor 3¾"	61,400 lbs.	12'5"x32'6" Ht. 9'6"	Press 35 H.P. Motor
3200 to 6500	Stream	39½"	Chain	39½"	2 Form 3 9/16" 1 Form 3 15/16" 1 Form 4 5/16" 1 Ductor 3¼" 3 Trans. 2 15/16" 4 Trans. 3¾"	2 Form 3¾" 1 Ductor 3 3/16"	27,550 lbs.	11'3"x21'3" Ht. 8'6½"	Press 10 H.P. Motor
3200 to 6500	Stream	53"	Chain	39½"	4 Form 3 9/16" 2 Form 3 15/16" 2 Form 4 5/16" 2 Ductor 3¼" 7 Trans. 2 15/16" 6 Trans. 3¾"	4 Form 3¾" 2 Ductor 3 3/16"	39,700 lbs.	13'0"x22'6" Ht. 9'6"	Press 15 H.P. Motor
3200 to 6500	Stream	53"	Chain	39½"	8 Form 3 9/16" 4 Form 3 15/16" 4 Form 4 5/16" 4 Ductor 3¼" 14 Trans. 2 15/16" 12 Trans. 3¾"	8 Form 3¾" 4 Ductor 3 3/16"	70,100 lbs.	13'0"x32'6" Ht. 9'6"	Press 35 H.P. Motor
Up to 6500	Dexter Stream	45"	Chain	47½"	(For each color) 2 Form 4" 2 Form 3¾" 2 Vibr. Rider 3¾" 1 Drum Rider 3½" 1 Drum Rider 3¾" 4 Rider 3" 1 Ductor 3¾"	(For each color) 2 Form 3¾" 1 Ductor 3¾"	1-col. 42,000 lbs. 2-col. 84,500 lbs. 3-col. 87,000 lbs. 4-col. 114,500 lbs. 5-col. 142,000 lbs.	1-col. 26'x12'10" 2-col. 30'6"x12'10" 3-col. 35'x12'10" 4-col. 39'7"x12'10" 5-col. 44'x12'10" Ht. 7'11"	1-col. 20 H.P. 2-col. 25 H.P. 3-col. 40 H.P. 4-col. 50 H.P. 5-col. 50 H.P.
Up to 6000	Dexter Stream	48"	Chain	50½"	(Same as above)	(Same as above)	1-col. 49,500 lbs. 2-col. 84,500 lbs. 3-col. 119,500 lbs. 4-col. 147,500 lbs.	1-col. 28'4"x14'3" 2-col. 33'8"x14'3" 3-col. 39'x14'3" 4-col. 44'x14'3" 5-col. 49'x14'3" Ht. 8'6"	1-col. 20 H.P. 2-col. 30 H.P. 3-col. 40 H.P. 4-col. 50 H.P.
Up to 6000 close register 5000	Rutherford Suction Pile	32"	Receding Auto Pile	18"	3 Form 2 9/16" 7 Distributing 2¼" 1 Distributing 2 9/16" 1 Ductor 2¼"	2 2½" diam. Damp. 1 2½" diam. Ductor	8800 lbs.	4-8"x9-6"	3 H.P. Press 1½ H.P. Feeder
Up to 6000 close register 5000	Rutherford Suction Pile	32"	Receding Auto Pile	18"	(Same as above)	2 2½" diam. Damp. 1 2½" diam. Ductor	9300 lbs.	5-1"x9-6"	3 H.P. Press 1½ H.P. Feeder
4800									
Up to 24,000	Web or Roll	36" Diameter Roll	Sheet or Roll	38"	1 Form 2¾" 1 Form 3" 6 Distr. 1 Vibr. Drum 1 Ductor	2 Dampeners 2½" 1 Ductor 2½"	1-col. 6,000 lbs. 2-col. 9,000 lbs. 3-col. 12,500 lbs. 4-col. 16,000 lbs. 5-col. 19,500 lbs. 6-col. 23,000 lbs.	1-col. 5'x16" 2-col. 5'x18" 3-col. 5'x20" 4-col. 5'x22" 5-col. 5'x24" 6-col. 5'x26"	1-col. 5 H.P. 2-col. 7½ H.P. 3-col. 7½ H.P. 4-col. 10 H.P. 5-col. 15 H.P. 6-col. 20 H.P.
Up to 24,000	Web or Roll		Roll	As Specified by Customer	1 Form 2¾" 1 Form 3" 6 Distr. 1 Vibr. Drum 1 Ductor	2 Dampeners 2½" 1 Ductor 2½"	9,000 lbs.	5'x18" Press 6'x8" Collator	7½ H.P. Press Motor 1½ H.P. Collator Drive

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Planeta P.E.O. I Single-Color	9x12 to 21x28								
II Single-Color	11x16 to 23½x29¾								
IV Single-Color	13x16½ to 26x38								
VA Single-Color	15x18 to 32x39								
V Single-Color	15x18 to 32x44								
Planeta P.Z.O. V Two-Color	15x18 to 32x44								
VI Two-Color	17x22 to 36x49¾								
VII Two-Color	21x28 to 39¾x55								
Planeta P.F.O. VIII Four-Color	17x22 to 36x49¾								
IX Four-Color	21x28 to 39¾x55								
Milton Web Offset One to Four Color Units	Web Width 17x22¾ to 24½								
Plamag Web Press (E'LY Vomag)	48" cutoff up to 72", 4 or 8 colors. Also to customer's specification.								

(Further specifications for the above presses are given below)

Speed Range	Feeder	Feeder Capty.	Delivery	Delivery Capacity	Number and Sizes of Covered Inking Rollers	Number and Sizes of Covered Dampeners	Approximate Weight	Approximate Floor Space	Electrical Specifications
Up to 7500							8200 lbs.	11'x5'3"	
Up to 7500							10,000 lbs.	11'6"x6'	
Up to 8000							14,500 lbs.	13'6"x7'3"	
Up to 7000							16,000 lbs.	16'x8'	
Up to 7000							16,000 lbs.	16'x8'	
Up to 7500							22,000 lbs.	18'x8'	
Up to 7500							40,000 lbs.	28'6"x12'	
Up to 6000							45,000 lbs.	28'6"x13'3"	
Up to 6000							82,000 lbs.	35'6"x13'6"	
Up to 6000							88,000 lbs.	37'6"x14'6"	
Up to 10,000							Floor plan and weight given with units specified.		

Technical

SECTION

Practical Sensitometry: the H and D Curve

By Stanley Goldsmith

Wyoming, Ohio

THE process cameraman can find no more fruitful field of study than the H&D Curve. This curve also is known more accurately as the D-log E curve, depicting the elements used for plotting. We will devote this article to interpretation of the curve.*

In photomechanical reproduction, we are concerned with two types of emulsion: one of extremely high contrast and the other of moderate and low contrast. The high contrast emulsion is used where only blacks and clear areas are desired. Halftones are necessarily made on high contrast films or plates.

The more moderate contrast emulsions are used for continuous tone color separations, and positives. They are normally more susceptible to control.

Before studying the characteristic curve, let us review briefly the procedure necessary to construct one. A step wedge with known density changes is contact printed or photographed, depending on how the emulsion will be used. The film or plate is developed (accurately as to time

and temperature), fixed, washed, and dried.

Mark stop wedge densities horizontally on a sheet of graph paper. High density to the left, low to the right. Plot each densitometer reading of the negative above its corresponding step of the wedge. Join these points in a smooth curve. This is the H&D characteristic curve.

Gamma

Gamma (γ), the third letter of the Greek alphabet, is the term used

to denote the slope of the curve. It is not of itself a measure of contrast, but of the contrast of the developed emulsion in relation to the step wedge.

It is only after knowing the contrast of the original that high or low gamma can be judged. To say that a negative has high gamma (when contrast is meant) is incorrect.

Properly applied, tables showing the relation of gamma to time of development are most useful. We will discuss them later.

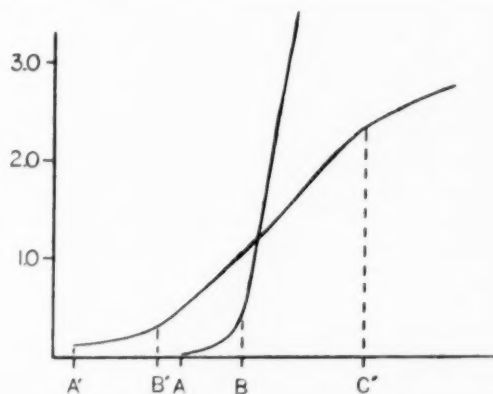


Figure 4: A comparison of typical H&D curves of films used for continuous tone and halftone. From A to B is the toe, from B to C is the straight line portion, and from C on is the shoulder. Speeds of films are not relative, but transposed for comparison.

*An earlier article on Practical Sensitometry was published in *ML* in August, 1953, Page 42.

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Curve Slope

The H&D characteristic curve has somewhat of an "S" shape. The lower portion is known as the "toe," the upper portion as the "shoulder," and the center as the "straight line." The toe, known as the region of underexposure, may contain part of the shadow portion of the picture on continuous tone emulsions. The straight line portion contains most, if not all, of the picture, and the shoulder the highlights.

In halftone photography the film has only a toe and straight line, if correctly developed, the shoulder being so high in density that it is immeasurable. (See figure 4.)

The "Toe"

In practical work a short toe is generally greatly desired. It allows more of the shadow detail to fall on or close to the straight line portion. Toe shape is governed by the emulsion, by the developer, by flare, and by fog.

Emulsion. High contrast emulsions usually have a shorter toe than low contrast emulsions. However, if a normally high-contrast film is developed as a low contrast negative it may have a longer toe than an emulsion specifically designed for lower contrast.

Developer. Some developers, working on some emulsions, give a much shorter toe than other developers. Since a short toe is usually desirable, it is worth the effort to develop negatives in various developers and check the variations in toe shape. The developer which gives the shortest toe is the one to use.

To a certain extent, the fringe on halftone dots is caused by the toe. Since this fringe may be undesirable, study of the manufacturer's charts, or those made by yourself, will disclose a time of development which results in the shortest toe. If actual working conditions bear out your charts (and they should), settle on that time as the target to aim for in developing.

In practice, most shops do not discard developer after making one halftone negative so that it may be necessary to repeat the test a time or two to determine if or when it is

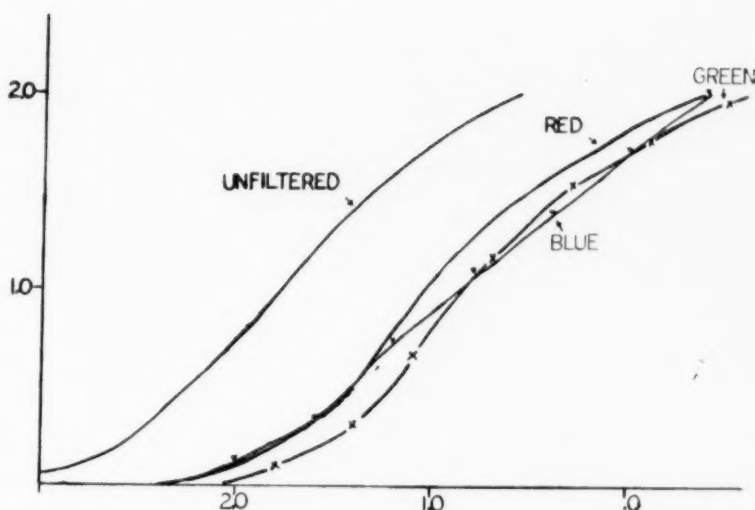


Figure 5: A comparison of unfiltered and filtered exposures on the same film, showing how curve shape varies with the filter used. Notice the "hump" in the curve at about 1.3 density. When calculating filter factors, the density at which they are figured will change the factor.

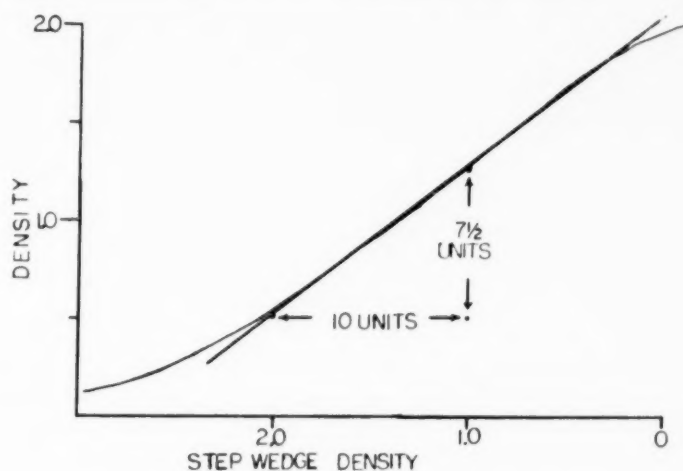


Figure 6: To measure gamma of a characteristic curve, draw a straight line approximating the straight line of the curve. At any point count over ten units (such as squares on graph paper), and then count up the necessary units to intersect the line again. The result is the gamma of the curve. In the example above the emulsion has a gamma of .75.

desirable to change developing times, in order to keep the toe short and the dot hard.

In color separation work, it is never good practice to re-use developer. Results required are so precise that making two negatives in one tray of developer will almost invariably cause spoilage of the second negative. When the cost of a plate is figured against the cost of developer, the assured results of fresh developer make the practice economical.

Flare and Fog. Light and developer fog (flare is a form of light fog) can cause the toe to be high in density and very long. Usually, if flare is moderate (1.5% or less) no noticeable lack of sharpness will appear in line work. In halftone photography, as well as in making separation negatives, there will be a considerable loss of shadow detail as flare and fog increase. Improper safelight filters are a major cause of lack of shadow detail, especially noticeable with contact screens.



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The Straight Line Portion

In photomechanical films, the straight line portion must be very steep. Since halftones and line negatives should consist of dense black and clear white areas, the steepness of the line will help determine the lack of fuzziness on the edge of a dot; or in line work will spell the difference between a poor reproduction of fine detail and a good one.

It should be apparent that a high contrast film requires a more precise exposure than a low contrast film. Observing a sample curve (fig. 4) and taking point A as the dividing line, exposures to the left (short exposure) will be clear, those to the right (longer exposure) will be black, on high contrast film. On low contrast films there will be some density on either side of point A, but the clear areas will be less clear, the dense areas less dense.

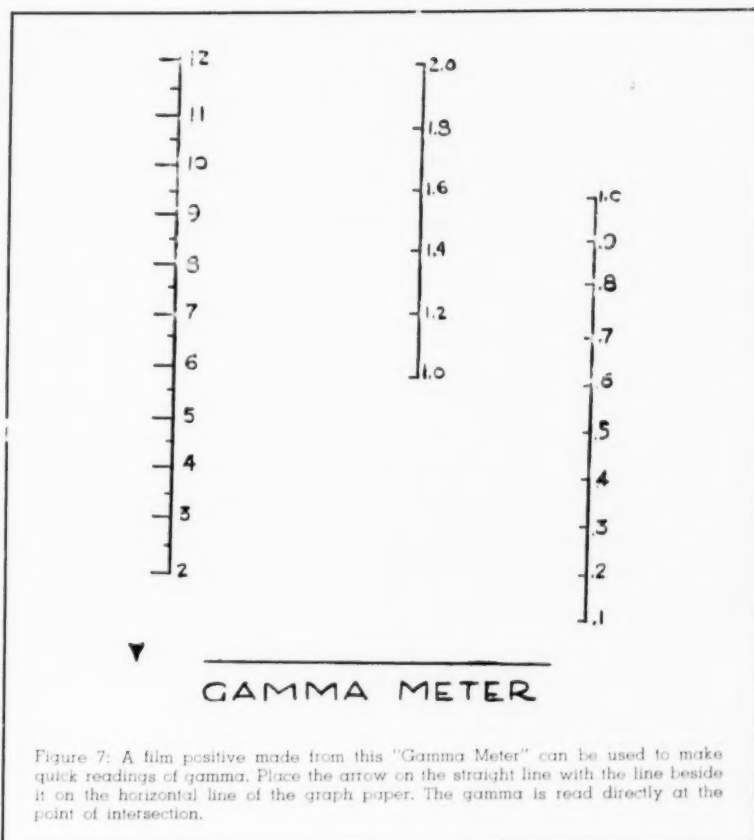
On continuous tone emulsions it is important to choose a film with as close to a truly straight line as possible. Some films have a "hump" in the center of the straight line which makes for higher contrast in the shadow area, less in the highlights.

The Shoulder

In the main, the shoulder of photomechanical films is not too important. The density at which it occurs is so high that it will not affect results on a printing plate.

On continuous tone materials the shoulder is important. In color separation especially, it is advisable to have the entire picture on the straight line of the curve, and, if necessary, to put some shadow detail on the toe in order to keep the highlights on the straight line. When highlight detail is on the shoulder, it loses contrast or "snap" and it is at this very point that the printing of a color subject can slip from good to poor.

Generally, a red filter negative will "shoulder off" sooner than a green or blue filter negative (see fig. 5). If a red filter negative starts to flatten out at a density of 1.65, the green filter negative will go to about 1.80, and the blue filter negative well past 2.00 before a shoulder appears.



Within the past few years a plate and film have appeared which are designed specifically for separation negatives. While the red filter negative still shoulders before the green and blue, the manufacturer has succeeded in raising this critical point to where it is outside of the normally usable densities. The use of this emulsion results in better highlight separation on the positive.

Measurement of Gamma

As stated above gamma (γ) is a measure of the contrast of the developed emulsion in relation to the contrast of the step wedge. It is easily determined.

After plotting the curve, draw a straight line which goes through at least seven steps of a twenty-one step curve. On an eleven step curve, use four or five points.

Mark any point on the lower portion of the straight line or its continuation. Count to the right ten (10) full divisions and mark this point. Count upwards as many full and partial divisions as necessary to

again intersect the straight line. The number of divisions counted upwards is the gamma of the negative.

I have made a "gamma-meter" which may be used. (Figure 7). Photograph it and make a film positive. After drawing the straight line, lay the meter on it with the arrow on the line and the horizontal line parallel to a horizontal line on the graph paper. Read gamma directly at the point of intersection with the scale.

Use of Gamma

Gamma is controlled by development. To illustrate the practical use of gamma, follow the example below.

Our colored copy is a wash drawing. By the use of a densitometer or calibrated grey scale, we find that the highlight reads 0.1. The shadow area reads 1.35. Subtracting highlight from shadow, we find the density range of the subject, which is 1.25.

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process of making deep etch positives. Since we want all the subject on the straight line of the curve, we cannot use a negative with a shadow density lower than .3. The range of the negative will, therefore, be .3 to 1.70.

We divide 1.25 (our original density range) into 1.40 (the wanted density range) and the result is 1.15. This is the gamma to which we should develop the negative in order to have the correct density range. Looking at the manufacturers' or our charts, we find the correct developing time for that gamma, and process accordingly.

However, since manufacturers' charts do not take lens flare into consideration, we may find our negative considerably flatter than we expected, and probably with a high shadow density. In this case, we can expose for a shorter time and develop longer. This is a makeshift arrangement. The cure is a low flare lens.

Density Range

It is common practice to read the high and low densities of a color separation negative and subtract the difference. This is the density range of the negative. Many cameramen who make these readings have never drawn an H&D characteristic curve, and may have no idea what variations in the readings mean.

By looking at the curves illustrating this series, we see that those portions of a picture which are placed on the toe of the curve are flat, with little separation between tones. As the shadow detail, with increased exposure, gradually moves into the straight line portion, the separation in tones becomes more apparent, until finally we get all the shadow detail on the straight line portion, in which case the shadow and middle tones have equal separation.

On the opposite end of the curve, as we arrive at the shoulder, the lighter tones become flatter, with less separation, until we get to a point where no separation exists at all in the top tones.

It should be obvious that in discussing density range, we should know what the curve looks like. Generally, a density higher than 0.3

is on the straight line portion of the curve. On a red-filter negative densities higher than 1.60 (with the exception of the previously mentioned emulsion) tend to be on the shoulder. If the densities are lower than 0.3, it is safe to assume that shadow detail is lost, and if higher than 1.6, highlight detail is flattening.

If highlight detail is most important in the color job (and it generally is), it is advisable to lose a slight amount of shadow detail by making the low density 0.25 or even 0.2, in

order to keep the highlights well separated. But in discussing density range, if the shadow detail is below 0.3 this fact should be borne in mind when judging the negative.

Another way to compensate for loss of highlight detail is to make a "highlight kicker", which is a negative on Kodalith of the highlights only. This is bound with the separation negative and increases highlight separation. Due to register problems it is not advisable, but with some color jobs it is the only way out of a problem.★★

Abstracts:

Packaging Papers Cover Phases of Color Control, Tests, Printing

THE annual packaging forum of the Packaging Institute was held October 12-14 in the Statler Hotel, New York, and over 60 papers were presented. Abstracts of five of these papers, which pertain particularly to printing or lithographing operations, are published herewith. Information on other abstracts and complete papers is available from the Packaging Institute, 342 Madison Ave., New York 17, N. Y.

Final Report on the Alkali Test For Printed Packaging Materials

By Albin H. Twardowicz

Technical Director

The Lord Baltimore Press

and

Chairman, Alkali Test Committee

ABSTRACT

Despite the fact that I sound repetitious, I would like to emphasize that the purpose of an Alkali Test is to determine what effect alkaline materials have on printed packaging materials such as paper, wrappers, labels, liners, cartons, containers, etc. Many substances may cause discoloration of the printed areas or of the blank areas on the paper or board because of the alkali

line content of the packaged product. This type of test will give an indication, at the point of use of the printed packaging materials, of the possible effect of the alkaline substances on the printed package. Our test is a spot reaction test, producing rapidly an indication of the susceptibility of a printed package to any alkaline substances with which it may come in contact. Actually, the contents of the package do not have to come in contact with the printed matter. Some products give off vapors over a period of time while in storage, thereby gradually attacking the printed package, causing discoloration of the inks or unprinted paper or board. As a safeguard, the long six-month storage test should be made, especially on all new jobs, even when the results of the Quick Alkali Test indicate that the printed package is presumably safe from discoloration by its alkaline contents.

Package materials evaluation by makeshift methods is costly when translated into terms of material and labor, to say nothing of the loss of customer good will resulting from poor package performance. To overlook variations in material quality, to assume specifications are OK, to

test only periodically, can only result in trouble. Use of a tried test in measuring the suitability of packaging materials for a specific task can bring out hidden weaknesses at once and point the way to a better way of production at a reduced cost. If the material matches a standard by means of an established test, the quality of the packaging material is satisfactory for a given job. The continuous use of any commodity inescapably results in variations in the quality of the final product. Such variations are a result of mass production techniques, necessary in most economic manufacturing processes. These variations should be measured and controlled by a good standard test, which gives reliable results. Only in this way can you hope to meet the specifications of your customer when producing a printed package for his consumers' usage.

Checking through the test procedure, I would like to point out a few things that should be done carefully in order to duplicate the test results. Keep the standard stock solution of 1% NaOH in an alkali-resistant glass bottle. In many types of glass, an alkali solution becomes contaminated with dissolved silicates after being stored for a while. This, of course, affects the strength of the solution and gives false results while testing for alkali resistance.

In applying one drop of the different strengths of alkali solution to the test area, you can use as many drops of each solution as you desire. The more drops you use, the more conclusive your results. Some individuals have limited themselves to only one drop for each strength of solution. This, of course, leads to false results and should not be considered as the end of the test.

In checking over the tests resulting from the various strengths of solutions, we have found that temperature and humidity did not affect the end results as much as one would expect. Generally speaking, the higher temperature and lower humidity increased the evaporation of the drops, but did not appreciably affect the action of the alkali on the ink and paper. High temperature and humidity both seemed to prolong the test

at least 20% longer than at normal temperature and humidity. Of course, the ideal testing conditions are 72° F and 50% Relative Humidity. Under these conditions, duplication of results is fairly constant for each type of solution.

And now, again I repeat that you are in the best position to try this test on your own packaging materials. Data from you can be invaluable for the future, especially for evaluating the types of products that this test can service.

Many thanks to all of you who have made this test possible. Your cooperation was splendid.

Survey of Instrumentation for Color Control in the Packaging Field

By F. L. Wurzburg, Jr.

International Printing Ink Division,
Interchemical Corporation,
Chairman,
Color Control Committee

ABSTRACT

The reorganized and expanded Color Control Committee held its first meeting on September 18 in New York. Eight members of the Committee as now constituted represent suppliers of packaging, three are buyers of packaging, and one is a supplier of printing inks.

Prior to the meeting, the members of the Committee had been asked to be prepared to report on their experiences with one or more of the following presently available instruments:

1. G. E. Recording Spectrophotometer
2. A. O. Rapid Scanning Spectrophotometer
3. Beckman Model B. Spectrophotometer
4. PPG-IDL Color-Eye
5. Hunter Color & Color-Difference Meter.
6. Colormaster Differential Colorimeter.
7. Macbeth Ansco Color Densitometer
8. Photovolt Reflection Densitometer
9. Welch Densichron
10. Photovolt Photoelectric Reflection Meter Model 610

In so far as the Committee is representative of the industry as a

whole, these reports show that instrumentation is limited in its use to three aspects of color control:

1. Maintenance of working standards to prevent drift over extended periods of time.
2. Control of board brightness.
3. Control of ink film thickness on the press.

The only instrument which is used to any appreciable extent for the maintenance of working standards to date is the G.E. Recording Spectrophotometer. Generally speaking, spectrophotometric curves of a standard color and of the light and dark working limits are set up so that when the standards and the limits are replaced after a period of time they may be checked with the spectrophotometer to prevent drift. Spectrophotometric curves are not employed to any extent for the actual control of production.

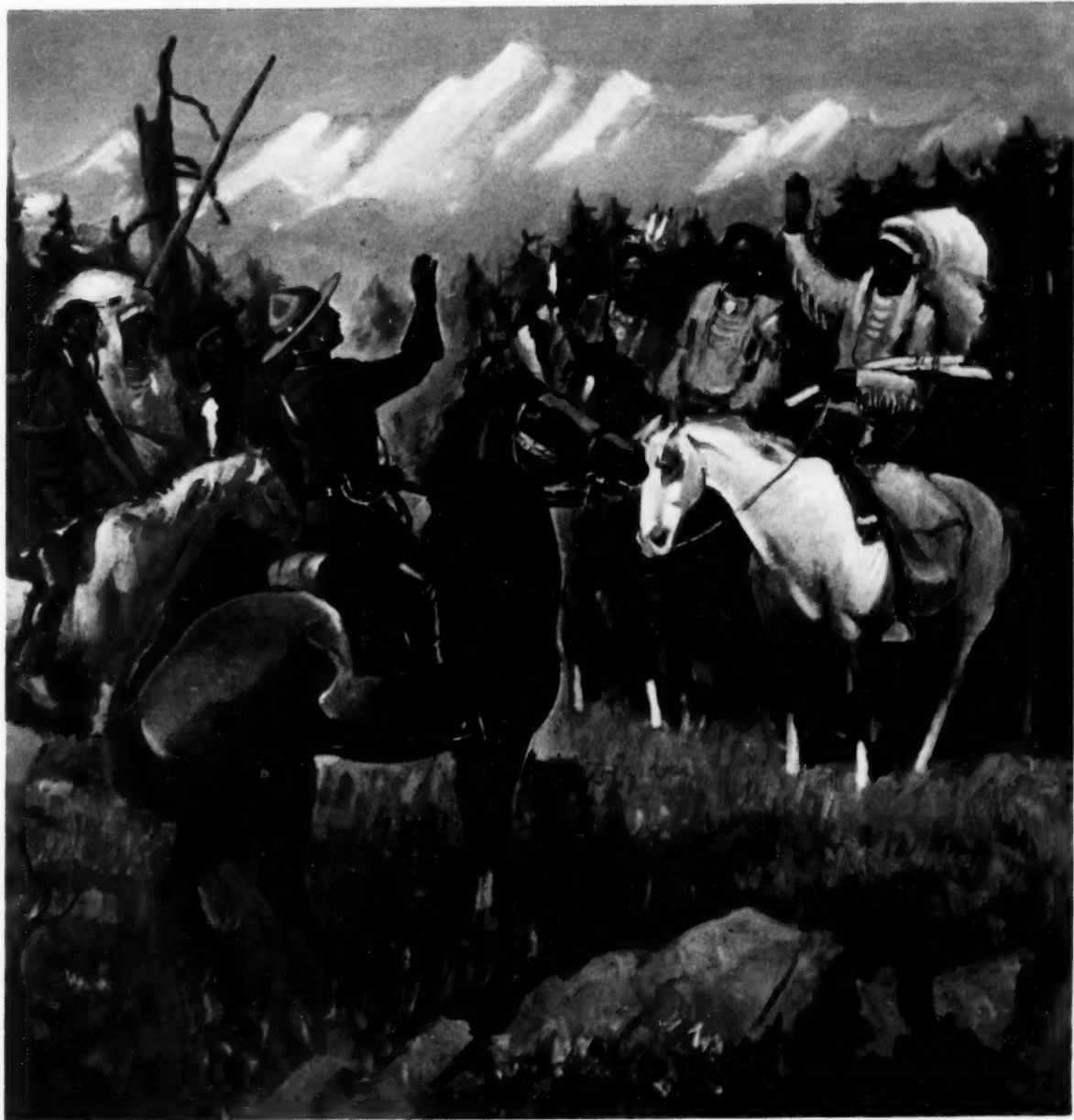
Although the G. E. Brightness Tester is the standard instrument upon which paper brightness specifications are based, considerable use is made of simpler instruments with appropriate filters, such as the Photovolt, for routine production control.

There has been increasing use of simple photometric or densitometric measurements for the control of ink-film thickness in production in recent years. Such relatively inexpensive instruments as the Densichron, when properly employed, have helped very materially in maintaining uniformity of color of the surface of a sheet as well as uniformity throughout a run. It is important in this connection to recognize that this type of instrument does not measure color as the eye sees it and, hence, visual checks must be employed to detect changes due to such variables as changes in the color and penetration characteristics of the board.

Attempts to use colorimeters for the specification of color and color tolerances have not, to date, met with much success except when used for the more limited purpose of film thickness control as mentioned above in connection with the Densichron. The Committee feels that instruments and techniques have certainly not as yet reached the stage where it is practicable to employ numerical

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specifications for color of packages. As one Committee member aptly put it to a customer—"We will comply with any numerical specifications you desire—provided you no longer require a visual match."

The Color Control Committee has adopted two problems on which it hopes to work during the coming year. The first of these will be to formulate recommended procedures for the maintenance of working standards and will be approached first by assembling data on the methods currently being employed. We expect that these recommendations will cover such matters as the nature of the standards, methods and frequency of checking them, and methods and frequency of their renewal. The second problem which the Committee hopes to tackle is that of standard conditions of illumination both for inspection and production. Here again the approach will be first through a survey of current practice.

Proposed Modification of Method to Test Resistance to Ink on Printed Packaging Materials Containing Fats and Oils

By Dr. John M. Ramsbottom

Swift & Co.
Chairman,
Subcommittee on Fats and Oils
Committee on Product Resistance of
Printed Packaging Materials

ABSTRACT

A special task subcommittee of the Products Resistance of Printed Packaging Materials Committee proposes a modification of Packaging Institute Test Procedure PI Printing 3p-51, "Testing Resistance of Ink on Printed Packaging Materials to the Product in the Package."

The task committee is composed of representatives of nine companies that are manufacturers or users of printed packaging materials for packaging products containing free oils and fats.

The proposed modification was arrived at by taking the best features of the methods being used by these nine companies for testing printed packaging materials for use with such products.

The purpose of the method is to evaluate Product Resistance of Ink on Printed Packaging Materials to

bleeding, transfer, rubbing, or fading, or other color changes resulting from contact with products containing free oils and fats.

The method consists in holding the product to be packed in intimate contact with the ink, on the packaging material being tested, for 16 hours at $93^\circ \text{F} \pm 1^\circ \text{F}$. It calls for suitable modifications in the conditions by mutual agreement between purchaser and vendor.

The results are reported as: (1) no change; (2) slight change; or (3) excessive change in the ink as shown by bleeding, transfer, fading or other color change of the printed packaging materials or the filter paper (used with liquids and pastes).

A method for evaluating rubbing resistance of printed packaging materials in the presence of fats and oils is also proposed as an alternate or supplemental method. This consists of rubbing filter paper saturated with the fat or oil in the product over the ink with a Sutherland Rub Tester or by hand and noting any changes in the printed material or the filter paper.

Automatic Checking of Correct Labeling on Lithographed Can Filling Lines

By M. J. Reid

Assistant Superintendent
Chemical Manufacturing Division,
Kodak Park Works,
Eastman Kodak Company

ABSTRACT

This machine is designed to remove from a production line any can with an improper lithographed label. The lithographic plate for each can bears both the label and the code marks by means of which an electric circuit is closed to operate a solenoid to sort the cans. Improperly labeled cans which, of course, have different code marks, are detoured from the production line by a closed gate onto a rejection table. The code marks lithographed on the side of the can are small bare areas, devoid of printing, through which an electric circuit can flow. Contact is made through wires along which the cans are rotated in the vertical position. The apparatus is provided with seven wires in contact with the rotating can. They can be set to selectively

pass or reject cans having various arrangements of code marks.

The electrical detection unit of the label-checking device provides a means of translating impulses from the coded marks on the can into a signal that will operate the mechanism to accept or reject a can. The equipment will also reject all transient impulses. The detector in this unit is a group of seven horizontal wires connected so that two of them will serve to identify a particular can. The remaining five wires are connected together and serve two purposes. First, they provide a no-signal voltage when the solder joint is in contact with the wires to reset the mechanism. Second, if they pick up a signal from the code area, they operate the rejection mechanism.

Two direct-current voltages connected in opposition form the basis for operation of the detector circuit. A diode rectifier, an adjustable series resistor, and a parallel resistance capacity combination is incorporated to prevent operation by transient voltages. A grid-controlled rectifier is used to operate a relay from the pickup signal. An adjustable time-delay network built into the rectifier circuit holds the relay closed for a period long enough to enable the can to pass through the gate. Positive protection is provided by operating the gate for every accepted can. Thus, any failure of the equipment will cause all cans passing through the equipment to be rejected. A short 16 mm. Kodachrome movie was used to show the apparatus in operation. The patent on this machine assigned to Eastman Kodak Company is #2,592,260 and contains detailed wiring diagrams and explanation of the machine.

Determining Gloss on Printed Packaging Materials

By Dr. J. Bertram Bates

Graphic Arts Laboratories,
Sun Chemical Corporation

ABSTRACT

The objectives of the Gloss Committee have been broadened to include the circularizing of information on factors involved in obtaining gloss on the printed package, evaluation

(Continued on Page 143)



DEPENDABILITY

Since the advent of Federal Deposit Insurance for banks, no one wonders whether or not their money is safe. It is a nice feeling. And this same feeling of confidence is the Metal Decorator's, who has installed Wagner Metal Decorating Equipment. He knows it is *dependable* for year in year out service. It is the result of more than 50 years' experience in catering to the metal decorating industry. Why not call upon Wagner, when you are considering a metal decorating installation. We shall be glad to help you!

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Division

Metal Decorating

Air Pollution, Inks, Coatings Discussed at NMDA Chicago Convention

THE National Metal Decorators Association's annual convention at the Sheraton Hotel, Chicago, Oct. 12-14, was planned and carried out with talks and round table discussions covering the mechanical, technical and manufacturing phases of metal decorating with a view

By H. H. Slawson

Chicago Correspondent

toward improving the quality and standards of work performed.

Special commendation for his

efforts to make the convention a success is deserved by NMDA's president, W. Donaldson Brown, of Donaldson Art Metal Sign Co., Covington, Ky., who presided at all sessions, despite a fractured leg, incurred in a Labor Day accident. Mr. Donaldson had been up and around only

Officers and directors of the NMDA are shown at the Chicago convention. Seated: W. Donaldson Brown, Donaldson Art Sign Co., Covington, Ky., president. Standing, L. to R.: Arthur E. Uhleen, Enamelstrip Corp., Allentown, Pa.; H. G. Kammerer, Pittsburgh Metal Litho Co., Cannonsburg, Pa.; William Kerlin, Tinplate Lithographing Co., Brooklyn; William C. Felber, Illinois Metal Decorators, Chicago; Robert L. Singley, Closure Litho Corp., Chicago,

secretary-treasurer; Earl Gray, Caspers Tin Plate Co., Chicago; Neal D. Rader, The Texas Co., Port Arthur, Tex.; Winslow H. Parker, Parker Metal Decorating Co., Baltimore; and Harold Jensen, Heekin Can Co., Cincinnati. George A. (Buck) Frank, Sheet Metal Litho & Coating Co., Baltimore, NMDA vice president, and E. R. Byers, R. M. Hollinghead Corp., Camden, N. J., a director, were absent when this photograph was taken.



three weeks, but assumed all the duties of his office and performed them well. At the convention's close he was accorded a rousing vote of appreciation for his services.

At Monday morning's business session, William Kerlin, of Tin Plate Litho Co., Brooklyn, New York, immediate past president of the association, and secretary for several terms, was presented with an engraved plaque expressing the members' appreciation of his work in building and guiding NMDA.

Robert L. Singley, of Closure Litho Corp., Chicago, reported, as



Top—In appreciation of his services as president for two years of NMDA, William Kerlin (right) was presented with a bronze plaque at the convention. Winslow H. Parker (left), made the presentation.

At Right: Michael H. Bruno (left), research manager, Lithographic Technical Foundation, reviews offset developments; and Dr. Eugene J. Houdry, president, Oxy-Catalyst Corp., Wayne, Pa., speaks on air pollution.

Below, (L. to R.): Joseph F. Steinbruner, Interchemical Corp., discusses fluorescent inks; R. G. Ballou, Metalizing, Inc., addresses a session. Two visitors, Harry A. Porter, Harris-Seybold Co., Cleveland, and Emanuel Gurin, Rapid Roller Co., Chicago.

Lower row, L. to R.: W. A. Spies, Jr., Fred S. Bailey, and Chris Scheehle, Jr., all of Wagner Litho Machinery Div., Jersey City; and Spencer Parker and Larry C. Swomley, both of Parker Metal Decorating Co., Baltimore.



secretary-treasurer, that during the year 23 new members had been added to the membership rolls. Principal organization business transacted Monday was the adoption of a revised set of by-laws which, among other changes, broadens the eligibility requirements for membership, a step which is expected to strengthen materially the influence of NMDA.

Official final registration of 160 set a new record for attendance at NMDA conventions and this was swelled by numerous guests.

Air pollution and how it can be curbed in metal decorating plants was the topic placed first on the program for Monday afternoon's general opening session. Called on to introduce the three speakers, Arthur E. Uhleen, head of Enamelstrip Corp., Allentown, Pa., and member of the association's board of directors, said the device he is using "has taken care of my pollution problem and paid my gas bill." As the earliest installation of an oxy-catalyst it has attracted widespread attention. (See "Ovens Run on Waste Gases," *ML*, March, 1953).

Dr. Eugene J. Houdry, president of Oxy-Catalyst, Inc., Wayne, Pa., who followed, discussed the growing problem of air pollution and quoted a recent magazine article's estimation that the foul air is costing \$5 billions a year.

Industry, which is blamed for all the trouble, he declared, is, in fact, a minor offender, compared with the use of domestic fuel, domestic incinerators and other non-commercial sources of air contamination. Realizing that a practical solution must be found, he said, the metal working industry is taking broad-minded steps to determine if it is one of the offenders, what it is doing, and how the problem can be dealt with.

Continuing, this scientist, who devised the catalytic cracking process for the petroleum industry, described his oxy-catalyst device for air pollution control and waste heat recovery.

Alfred I. Bratton of Dr. Houdry's company, continued the story with an explanation of how the oxy-catalyst functions, and how, by recirculating the highly heated exhaust

Robert Roosen and Paul Buehrke of Sinclair & Valentine Co.



Impromptu quartet lashes out with close harmony: Winslow Parker, Parker Metal Decorating Co., Baltimore; Howard R. Justice, Standard Oil Co., Cleveland; Raymond Dawson, Metal Litho Corp., Brooklyn; and Neal D. Rader, The Texas Co., Port Arthur, Tex.



A group waits for elevators in hotel lobby.



L. to R.: Alfred I. Bratton, Joseph E. Schmierlein, Jacques Houdry, Dr. Eugene Houdry, Arthur H. Uhleen, and William Bowen. All are associated with Oxy-Catalyst, Inc., Wayne, Pa., except Mr. Uhleen, who heads Enamelstrip Corp., Allentown, Pa.



L. to R.: Rolf Carlson, Watson Standard Co., Chicago; Robert L. Singley, Closure Litho Corp., Chicago; Jay C. Villa, and Harold W. Lee, both of J. L. Clark Mfg. Co., Rockford, Ill.



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Young Brothers Engineers, through experience, know the basic production problems of the Metal Decorating Industry and have perfected ovens that bake faster and more uniformly... provide large savings in fuel, regardless of the type or size of sheet... handle a wide variety of work requiring a broad range of temperatures and baking cycles.



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Typical of Young Brothers service is the following comment received as the result of a new installation: "You are to be complimented for the excellent service we received, and, needless to say, it is a pleasure to deal with an organization that is as service-minded as you."

For better finished products in less time, at lower cost, investigate the exclusive advantages that Young Brothers Metal Decorating Ovens offer you.

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air stream in the production line, it is possible to "save more than 90 percent on gas formerly required to heat the drying ovens." "You can run your ovens," he declared, "in whole or in part on their own smells."

Wm. Bowen III, also of Oxy-Catalyst Co., in the third and final talk on the subject, told of the diversified applications and extent to which use of the Houdry device is effectively reducing air pollution. The oxy-catalyst, he stated, "will remove 99.44 percent of the pollutions from air streams which are close to the explosion limit," and also reduce serious fire hazards from varnishes and dusts accumulated in the plant. He told, too, how the device eliminates noxious fumes from lift trucks, stationary engines and other shop equipment, previously neglected as sources of indoor air pollution.

"We have just made a beginning," said Mr. Bowen. "The list of applications will grow but we are expanding slowly, testing carefully as we proceed, so that we can expand surely."

The next speaker, Joseph F. Steinbrunner, plant manager of Interchemical Corp's Elston Avenue plant in Chicago, had been selected, Pres. Brown said, in introducing him, because it was felt that eventually metal decorators will be called on to use fluorescent inks in their work.

Mr. Steinbrunner, however, did not encourage the idea that fluorescent inks will be available very soon for metal lithographing. Great strides have been made, he said, in use of fluorescent inks in silk screen printing and they also do acceptable work now with letterpress equipment. Lithographers have tried the dusting method but up to the present fluorescent lithographic inks have not been successfully produced, he said.

The fluorescent effect, he explained, depends on use of unusually large particle size in the pigment and, since litho inks require a very fine particle size, the fluorescent property is thereby lost in them. Thus, he pointed out, these inks are simply not available yet for metal decorating.

Letterpress printers, Mr. Steinbrunner continued, are being advised to use the fluorescent inks only on "throw-away" products, because even letterpress inks are still not satisfactorily light fast. To impart any long-lasting fluorescent effect might require, he said, four or more letterpress impressions.

Another reason cited why fluorescent inks will not work in metal lithography is the fact that the original colors quickly lose the fluorescent property when subjected to heat, thus definitely ruling out the present inks from metal decorating.

"Be assured," Mr. Steinbrunner concluded, "that when we have developed colors that are lightfast and

of good quality, we will be on the ball to serve the metal decorating industry."

R. G. Ballou of Metalizing, Inc., was called on for a brief account of how worn cylinders, bearing boxes, fountain rollers, journals and other equipment parts can be rebuilt by his company's process, which atomizes the metal required and sprays it on the defective part. This spraying job, he claimed, is as effective as plating and costs less.

Michael Bruno, director of the Lithographic Technical Foundation's research laboratories in Chicago, when he arrived after overcoming some frustrating obstructions on the way, told his audience that the Foundation's research work "has put

SLEEK

Whether you want your product to be easy on the eyes, smooth and silken to the touch, or streamlined to fit in with your packaging plans, much depends on the coating you select. Some products, too, present special problems in the rough handling they must withstand, or the long wear they must provide. Some products require custom coatings, laboratory-developed to meet extra requirements. If one of these problems is yours, may we suggest you consult with Rockford Varnish Company, where a competent staff of experienced technicians are constantly producing just such finishes for an endless variety of manufactured items. Your inquiry is invited . . .

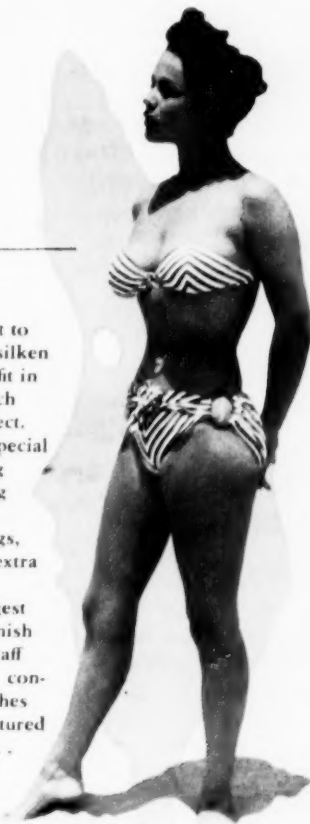


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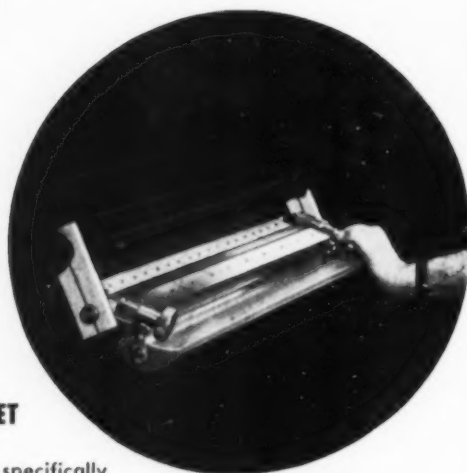


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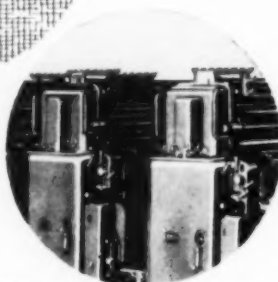
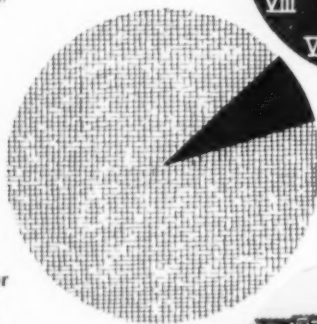


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lithography over the hump in platemaking and there should be very little trouble in this department hereafter."

In considerable detail Mr. Bruno sketched the progress in platemaking techniques since his appearance before the NMDA two years ago. Of particular interest was his account of how, with a new lacquer, platemakers now can produce an albumen plate up to the quality standards of a deep etch plate and keep it there with less trouble on long runs. Things learned about plates for paper lithography, he said, apply also in metal lithography, in some cases with better results, since the water problem is not so acute here.

He discussed bi-metal plates, surveyed their best potential uses in metal lithography and examined the trend to use of finer and finer grains down to the present point where plates now have no grain at all—"just smooth metal." Other work under way, he indicated, forecasts eventual elimination entirely of the use of hazardous bichromates. L.T.F., he said, is working on a coating solution with which lithographers can coat their own plates, perhaps enough to last a week or so, and store them without refrigeration, for use as needed. Use of aluminum is growing, he pointed out, adding, for emphasis, the remark that "Even Chicago lithographers are turning to this bright metal for their plates."

Tuesday's program was devoted to a field trip to Milwaukee, Wis., where Continental Can Co., provided a tour of its immense facilities for fabricating and decorating tin containers used chiefly by the Milwaukee breweries. In operation only about three years, Continental's plant has been hailed as the most modern of its kind in the world. Up-to-date equipment in the lithographing department includes seven presses and 20 can lines. Opportunity was also presented for examination of the plant's air pollution control system through use of the Houdry oxy-catalyst device.

C. F. Marquardt, Continental's plant manager at Milwaukee, was host to the party, and following the tour the men were guests at a lunch-

eon. Before leaving Milwaukee, the group also toured the Schlitz brewery and enjoyed the hospitality extended them in the private "Brown Bottle" pub.

Some disappointment was expressed at inability to inspect as had been anticipated, the new Harris-Seybold metal decorating press now undergoing shakedown tests at the American Can Co.'s Milwaukee plant. Some 62 persons, chiefly litho plant operators, made the 35-mile trip by bus.

Back in Chicago, the convention sessions were resumed at the Sheraton Wednesday morning with a panel discussion of the metal decorator's ink problems. Participants were L. S. Solar, president of Acme Printing Ink Co., Chicago, Fred Domke, of Fuchs & Lang Mfg. Co., and William E. Montoux of Sinclair & Valentine Co.

Outstanding of the newest developments in the ink field was Mr. Solar's announcement that the patented ink drying process developed originally by Illinois Institute of Technology for the Meyercord Co.'s decalcomania drying operations, is undergoing tests for drying on tin. Briefly, as Mr. Solar explained it, after leaving the press, the paper, and now the tin, moves into a short chamber where a mixture of air and vaporized sulfur dichloride, hardens the film in as few as five seconds, which thus permits handling for successive color application in a matter of a few minutes. First tests of the process, which may deeply affect the metal decorating industry, were made only in the week previous, Mr. Solar said, and appraisal of results had not yet been fully made.

He described the efforts ink makers are exerting to keep up with technological advances in metal lithography. Early varnishes and colors were all right on the slow presses and in the low heats of other days, he said. But the advent of synthetic resins, electrolytic tin, crimped bottle caps, inside coatings requiring 400 degree heat, and even, more recently, 600 degrees for baking, have all meant that the ink men had to hustle, he added.

The new Meyercord drying system,

when perfected for tin, he observed, will add more problems, because not all colors will stand the effect of the sulfur dichloride vapor. With heat of 600 degrees, also it may not be possible to get a full line of colors, because most pigments now turn to ash at 400 degrees.

Reds and blues, when they darken under heat, do not greatly alter tone values in the vehicle, but a white color is especially difficult to attain, he explained, because the darkening affects it seriously. Resins are available, he stated, which will not darken or turn to ash under high heat, but they are expensive. Where whites for tin printing at 250 degrees have cost from 75 cents to \$1 a pound, the new whites, he estimated roughly, may cost \$1.75.

Fred Domke of Fuchs & Lang Mfg. Co., devoted his time to an account of what happens in the ink plant when an order comes in for a new ink from a tin decorator anxious to serve a customer who, in turn, wants something quite different from what his own competitors are using.

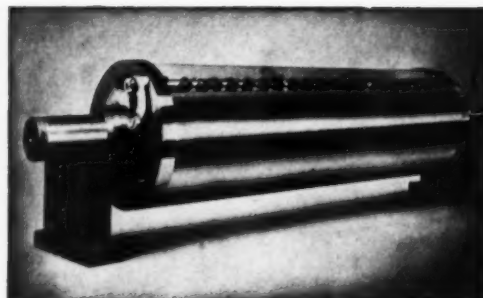
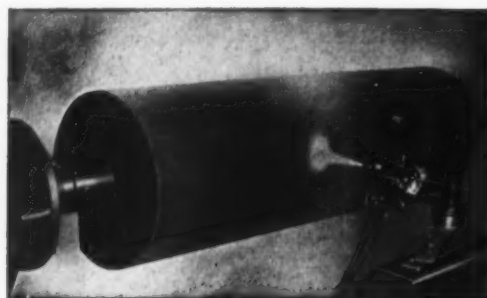
Involved in production of this "different" ink, he related, are not only the possible colors available, their action under heat, etc., but such matters among others, as the effect of required solvents on press rollers, economical drying time and the question of whether the whole line will have to be washed up if the color sets when the press is shut down briefly.

"It's not simple," said Mr. Domke, as he continued to recount how, after formulations are settled, the order moves through the plant under constant laboratory checks to determine the product's adherence to specifications. He spoke, too, of the research continuously under way to appraise new scientific trends and to prepare the company when ink users start asking for the new developments.

"We ink makers try to furnish what you want, not what we think you want," Mr. Domke said in concluding.

Discussing "Present Day Metal Decorating Inks," the third panelist, William E. Montoux of Sinclair & Valentine, examined the metal decorating industry's requirements for

good as new and less expensive



Lithograph Press Cylinders Reconditioned By Specialists . . .

FOR the past twenty years, Arthur Tickle Engineering Works has specialized in reconditioning for the trade, damaged printing press cylinders, or cylinders that have been reground previously on the bodies and are too small in diameter. In our modern plant, damaged cylinders have been turned down on the surface and sprayed with metals such as Hard Stainless Steel, High Carbon Steel, Monel Metal, and 18-8 Stainless Steel. Cylinders rebuilt by our process are more durable than new cylinders because of the increased hardness of the deposited metal and its resistance to corrosion. After spraying, cylinders are ground with precision accuracy to their original diameter or to any diameter desired. The thickness of the sprayed metal is controlled to vary from 1/32" to 1/8" on the side.

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inks with superior adhesion ability, flexibility and elasticity, and good color retention. Inks are chemicals, he said, carefully formulated to satisfy specific factors, such as press speed and drying temperatures. Any adjustments made on the press during a run, should therefore be made only with caution, he warned. Continuing, he told how all elements are carefully balanced, each in relation to the other, and how this balance must be maintained if desired results are to be attained.

Answering a question about the abrasive action of metal decorating inks, Mr. Montoux said "a lot has been accomplished to do away with abrasion by the pigments and you don't hear much about abrasiveness any more. Nothing has yet been done, he stated, on development of scuff resistant tin printing inks which will not require a protective varnish coating. Films are, however, being toughened up to make them more durable on tin products, he said.

Wednesday afternoon's final convention session covered two important topics, steel and coatings.

First of these considered what was referred to by one of the panel members as the "ills and evils" of tinplate as the metal decorator sees them. These "ills and evils" seem to be numerous, judging by the 45 questions submitted in writing in advance of the session. The answers given by what President Brown declared were "the brains of the great steel industry," indicated, too, that steel makers are using every technological and scientific resource available to them to produce tinplate satisfying the exacting requirements of metal lithography.

By request of the five panel members, Mr. Brown declared this program feature strictly "off the record," so neither questions nor answers can be presented here. Members of this steel panel, all technical men, were: John N. Crombie, United States Steel Corp.; George F. Buckle, Weirton Steel Co.; Ed. A. Ritchey, Wheeling Steel Corp.; Dr. E. O. Martin, Inland Steel Co.; and George A. Holtzsch, Granite City Steel Co.

Norman Cassell, vice president and

director of Interchemical Corp's research laboratories, led off the discussion of coatings with an examination of the interrelation of research and metal decorating. He gave great credit to the metal decorating industry "for taking the complex technology of their trade in its stride and reducing it to the practical success it now is."

Interchemical Corp., he said, is a "service business," devoted to working with the metal decorating industry on its problems. He outlined the five steps commonly involved in any research problem and went on with an account of some things research is doing to produce more ideal coatings for the trade. Among problems being worked on, he said, are such matters as wetting and adhesion of the "fantastically thin" color films; how to control gloss; flocculation and dispersion of pigments; the chemistry of resins; analysis of the cured film; flavor, odor and color of can linings, and the like.

He showed an electron photomicrograph of a section of a film the size of a pin head, which had been enlarged 50,000 diameters, and, pointing out the bubbles, holes, and fissures in this supposedly continuous film, remarked that "there is still a lot to be learned about how to make a perfect protective coating."

"We want our research to be a dynamic force," said Mr. Cassell, as he assured his hearers of his company's desire to work more closely with its customers.

George Penn, of Bradley & Vrooman Co., reviewed briefly his company's research work on resins, with special attention to the new epon resins, which make possible the shipment in tin containers of acid and alkali products formerly possible only in glass.

Gordon Bartels of the Rockford, Ill., company bearing his name, speculated on the trend to faster speeds in roller coating. Fifteen years ago, he pointed out, a speed of 35 sheets a minute was fast while now they're put through at 100 a minute. This, he said, has forced the changing of formulations with reduction in solvents used and increase in the solids,

with "less loss up the chimney." By 1960 or 1970, he predicted "alcohol solvents that set fast."

Rotogravure will also appear in metal coating operations, he predicted, as he described a new process using a copper roller, etched as for roto printing and using doctor blades, and a solid coating containing no solvents. Looking ahead, he forecast 4-color roto work on web-fed strips of metal running through coating and blanking equipment. "Higher speeds," said Mr. Bartels, "mean more profits for you and we coating people are thinking in your terms."

Next panel speaker, Henry Bates of Lilly Varnish Co., Indianapolis, dealt with the toxicity factor in coatings for children's toys and food containers and suggested that, although the subject is at present quiescent, this might be a good time to "get your products in order, so the problem will not become a threat later."

Milton Glaser, vice president and technical director of Midland Industrial Finishes Co., Waukegan, Ill., stressed the nature of the new silicone resins and silicone copolymers which resist both high and low temperatures and which, he said, may
(Continued on Page 139)



Lithographed Cans for Juices

This group of containers was designed to package the first imitation, concentrated fruit drinks in liquid form. Each 6-oz. can is lithographed in a color to match the flavor each contains. These cans are of the same capacity as small metal frozen citrus concentrate containers, although the contents reconstitute at six to one. Continental Can Co. is supplying the cans to the D. E. Winebrenner Co. of Hanover, Pa., makers of Shade.

Announcing
An extra fine grain for sparkling
half-tone reproductions

Now in actual use for several months, Western's extra fine 0000 grain has maintained improved sharpness and clarity in reproductions — without the usual press problems characteristic of many fine-grained and grainless plates.

Minimum distortion of half-tone dots together with normal water-carrying capacity represents a balanced performance that pressmen like.

We invite you to try this 0000 grain. Once tried, it will become a standard for quality printing in your plant as it is in an ever-growing number of shops now being served by Western.

AMERICA'S MOST MODERN PLATE GRAINING PLANT



WESTERN LITHO PLATE & SUPPLY CO.

1927 S. THIRD ST. ● CHESTNUT 6683 ● ST. LOUIS 4, MO.

New Mount Vernon Plant a Tribute to J. F. Webendorfer



J. F. Webendorfer looks over a gear train on press

THROUGHOUT the recent decades which marked the greatest growth of offset lithography and also of rotogravure, the name Webendorfer has always been in prominence. The man behind this widely known name, which spans two generations of journeymen pressmen, of course, is J. F. Webendorfer, who can now look back over 79 years, but who prefers to look ahead toward overcoming the printing problems of the future.

This month, in Mount Vernon, N. Y., a huge new manufacturing plant is to go into complete operation, having grown from Mr. Webendorfer's well-known offset presses.

Starting out in the machinist's trade, he put his inventive mind to work on many kinds of mechanical problems. During the first world war, there were only two rotogravure presses in North America. They were both manufactured in Germany, and were owned by *The New York Times* and *The Chicago Tribune*.

These two presses established the subsequent craze for the rotogravure Sunday supplement, and soon, other large metropolitan Sunday newspapers were clamoring to get on the roto bandwagon.

Obviously, because of the war, no more presses could be purchased

from Germany. So, American manufacturers, including J. F. Webendorfer, set out to supply the demand. Webendorfer and his associates devised numerous improvements in press construction, adapting rotogravure presses to web-fed production. They added folders to the press itself, whereas previously folding had been a separate process. They stepped up production from 2,500 eight-page sheets per hour delivered flat to 10,000 sheets per hour delivered folded.

Within a relatively short time Webendorfer had 80 per cent of all of the rotogravure business in the United States and Canada.

With such a backlog of business, Webendorfer found in 1928 that the time was opportune to sell his rotogravure business to what is now the Harris-Seybold Company. He turned everything over but his own factory in Mount Vernon to the Ohio firm.

So, once he had disposed of his rotogravure press manufacturing business, he set to work to provide commercial printers with small, high-speed sheet-fed presses, because he knew the possibilities for developing profitable printing businesses with press equipment which could turn out quality production in relatively

small quantities with a minimum of effort. He bent his talents to the development of a 17 x 22 offset press which he named the "Webendorfer," called by many people "Webby" for short, and a small, fast 12 x 18 flat-bed cylinder letterpress, which he called the "Little Giant."

Previously, offset had not been widely used as a printing process in most small and medium size plants, and the small Webendorfer filled a need.

With the success of the sheet-fed equipment assured, Mr. Webendorfer turned to the solution of specific problems of individual printers. A certain printer of movie program fliers asked him to make them a deal on the sale of three 17 x 22 sheet-fed Webbys. They had a battery of three letterpresses but production cost was too high. It was highly desirable to illustrate the fliers profusely, but that required expensive photo engravings. The sheets went three times through the press—two colors on one side; one on the other. Then they had to be cut, folded and trimmed.

When Webendorfer studied the job and made a proposal. He would, he said, design a press which would print, cut and fold, all in one opera-

(Continued on Page 130)

What the Critics Say

A more complete knowledge of inks will obviously enable the printer to minimize ink problems in printing, to turn out better work and save time and money. With this in mind, the author has provided this information in a compact handy book well illustrated with tables, charts and photography.
—*The American Printer*

PRESSMEN'S

INK HANDBOOK

by *H. J. Wolfe*

The text is a general discussion of the various types of inks and what they are, it provides technical information to assist the pressman in trouble shooting and provides adequate information on ink dopes and additives. Printing Monthly's printer has read and placed his stamp of approval on this volume as a valuable adjunct to any printer's library.
—*Printing Monthly*

A practical, well-written book directed to the master pressman, the pressroom superintendent, student of printing, purchaser of inks, and all concerned with the use of printing inks.
—*The Southern Printer*

Easy to grasp text, plus halftones, tables and charts, definitions of terms and glossary make the manual useful to ink purchasers and printing students as well as pressmen and pressroom superintendents.
—*The Inland Printer*

The book is designed to give a more complete insight into the composition and application of the many kinds of printing and lithographic inks. Not only does it give a general background on inks, but provides further information on ink properties, manipulation, ink purchasing, ink composition, ink setting, and ink troubles and remedies.
—*New England Printer*

This book should be a welcome addition to any printer's library. It contains full information about inks of interest not only to the printer but to newcomers in the printing ink trade. It forms an ideal beginner's textbook to this side of the industry. It is also of interest to buyers of ink.
—*British & Colonial Printer*

A handy, practical book for one purchasing or using printing ink is the new Pressmen's Ink Handbook by Herbert J. Wolfe.
—*Graphic Arts Monthly*

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LITHO PRODUCTION

Clinic

by Theodore F. Makarius

Paper Grain and Image Size Changes

I READ your articles in MODERN LITHOGRAPHY each month and note that you offer aid on lithographic problems. The problem I would like your help on has to do with press work; the proper procedure in compensating for misregister due to paper stretch, both around and across the cylinder.

Which is the proper way for the grain of the paper to run? Can a job be made to register with the grain running either way?

When printing color work is it proper to print the first color short to allow for stretch in the paper?

In order to print work shorter than the job actually is, do you put extra sheets under the blanket?

When changing the size of the image by adding extra packing under the blanket does it also change the size across the sheet?

— Connecticut.

FOR all practical purposes the grain of the paper should run the long way of the sheet or across the cylinder. There are times, however, when register is not important and jobs can be run successfully with the grain running around the cylinder. The reason for having the grain run the long way of the sheet is that paper will stretch more readily across the grain than with the grain, and it is easier to compensate for stretch around the cylinder than across it.

Also, there is more chance of the paper wrinkling when passing through the press under pressure if the grain is the short way of the sheet. Another factor in this connection is the degree of squeeze or pressure used between the impression and blanket cylinder when running short grain paper. The lighter the pressure is when applied to the paper, the less distortion you will have in the paper. The surface of the stock will influence the result; if the paper surface is rough and requires more pressure to print smooth, the paper will stretch or wrinkle more readily.

The practice of changing cylinder diameters to compensate for possible paper stretch is common, however, it is not always the right thing to do. There is no guarantee that all the sheets will stretch alike and all too often it is not the paper that is stretching. Frequently what appears to be paper stretch is a distortion of the image caused by pressure. It is advisable to measure the work on the printed sheet and compare it with the image on the plate. Comparing the size of the sheet before it passes through the press under pressure and after, and also the image on the sheet with the plate, should prove what is actually taking place.

If the paper is larger after passing through under impression it would be wise to check the amount of impression between blanket and impression cylinder and reduce it to a point

where the paper keeps its size. If, on the other hand, the image prints much longer than it actually is on the plate, the plate and blanket cylinder diameters should be changed to compensate accordingly.

To compensate for possible stretch in paper you should add to the plate cylinder packing and reduce the blanket packing by the same amount. This will make the image shorter around the cylinder. If, after registering the second color, the work or image of the first color seems long, reduce the packing under the plate and add the same amount to the blanket. This makes it necessary to change the pressure between the blanket and impression cylinder.

As for changing the size both ways by switching cylinder packing, it is inevitable that register will be upset. The mere lifting of the blanket for patching will often disturb close register, let alone changing packing and trying to maintain the same pressure. The slightest variances in tension on the blanket reel will cause the image to print different sizes. Just as extra pressure can make a print both longer and wider, so will a loose blanket.

To sum up, it is safe to say that the practice of changing cylinder diameters prematurely can cause unnecessary confusion and trouble, since this procedure means upsetting pressures and blanket tension between colors.★★



SLOPE NEAR THE BRIDGE, a lithograph by Paul Sample

Mohawk Superfine Text



Mohawk
Paper Mills

With its exceptional cleanliness and richness of appearance, this finest of text papers adds its manifest integrity to fine printing by letterpress, offset lithography and sheet-fed gravure. Mohawk Paper Mills.

News

ABOUT THE TRADE

POPAI Show Opens March 30

The annual symposium and exhibits of the Point-of-Purchase Advertising Institute are to be held three days, March 30, 31 and April 1 in the Statler Hotel, New York. Plans now are going forward on this annual event which was held last year in Chicago. E. K. Whitmore, Oberly & Newell Lithograph Corp., New York, is chairman of the board of the sponsoring organization, and Norton B. Jackson is executive director. The POPAI offices are at 16 East 43 St., New York.

Color Conference Postponed

A Technical Conference on Color Photography and Color Printing, which had been planned for November 30 and December 1 in Los Angeles, has been postponed, it was announced in October. The conference was to be one of a series on various phases of the graphic arts being held in various cities by the Research and Engineering Council of the Graphic Arts Industry. A color conference will be arranged during 1954 it was said.

Rudisill Addresses Phila. Assn.

James J. Rudisill, of Rudisill & Co., Lancaster, Pa., newly-elected president of Printing Industry of America, Inc., was to address the annual "Autumn Printers Luncheon" of Printing Industries of Philadelphia, Inc., November 19. The meeting was to be held at PIP's auditorium, 1234 Locust Street, Philadelphia.



Printing Week Plans Advance

A kit of a wide range of materials for use in promoting Printing Week (January 17-23) was released during October by the International Assn. of Printing House Craftsmen, 307 East Fourth St., Cincinnati 2, Ohio. Contents include posters, library of prepared talks, manual of procedure, official emblem proofs, radio spot announcements and scripts, and newspaper clip sheets.

Ferd Voiland, Kansas State Printer, is general chairman of Printing Week activities for the association. Information is available from the headquarters offices in Cincinnati.

Plans already are well under way in most larger cities.

Chicago School Elects Armitage

James Armitage, vice president of Inland Press, Chicago, and president of the Chicago Lithographers Association, was elected president of the

Chicago Lithographic Institute at the annual meeting of the board October 13. He succeeds C. A. Nordberg, president of Chicago Offset Printing Co., and a charter member of the Institute, who declined reelection to the post he has held for the past year due to pressure of company responsibilities.

Harry Spohnholz, vice president of Chicago Local No. 4, Amalgamated Lithographers of America, was elected vice president of the Institute board and Vern Evans, president of the Veritone Co., and new board member, was chosen treasurer, while George Benton, personnel director, the Meyercord Co., was continued as secretary. George A. Canary, president of Local 4, ALA, who has served as Institute vice president the past year retired, and this vacancy on the board membership was filled by selection of George Gunderson, treasurer of Local 4.

The meeting was held in the executive offices of Inland Press. Among other action taken, the board authorized creation of a new committee on publicity and re-established other committees for which chairmen and members will be named later.

A. W. Kessel Dies

Arthur W. Kessel, 53, field manager for Rust Craft Publishers, Inc., Boston, died Sept. 29, of a heart attack in his home in Lexington, Mass. Born in New Haven, Conn., Mr. Kessel was a graduate of the New Haven High School. He had been affiliated with Rust Craft for nearly two decades.

LITHOGRAPHERS YOU MET AT CONVENTIONS



THREE LITHOGRAPHERS FROM THE COAST

"Good morning. We just flew in from the Coast. No, we're not staying for the banquet. We're flying right back. What's new?"



UP-AND-COMING BLACK AND WHITE LITHOGRAPHER

"Sure, I'm small. What of it? You have to start someplace. Just wait. I'm going to be big someday, and when I am I'm going to tell all of these big stuff-shirts what they can go and do for themselves."

PRICE-CUTTING LITHOGRAPHER

"Talk, talk, talk. That's all they do at conventions. I'll just stand back and listen quietly, and then go back home and cut my prices some more. Talk don't get you nowhere in this business. You gotta be price-conscious."



OLD LETTERPRESS PRINTER TURNED LITHOGRAPHER

"It sure beats me what these lithographers have over letterpress printers. They don't even talk the same language. Guess maybe I'm getting old."

went home talking about **FLANOL** ... it's new!
.... and lint-free **SEAMOL**® ...
THEY'RE BOTH SEAMLESS!

FLANOL is a new wool undercovering for dampener rollers—which positively cannot be matched, in performance or quality, by any other undercovering now in use . . .

FLANOL is highly absorbent, releases moisture slowly. Its consistent loop construction assures a springy resiliency and a soft cushioned quality that are perfect for the job.

FLANOL will not mat down or slip. FLANOL, like lint-free SEAMOL, is seamless. It will cover your dampener rollers snugly, firmly, smoothly and evenly.

Together, FLANOL and SEAMOL, both seamless and both lint-free, are an ideal combination for recovering dampening rollers. They give exact moisture control—there are never any fill-ins or dry areas on the plate. Order a supply of SEAMOL and FLANOL today!

HOW ABOUT A JOMAC ROLLER CLEANER?

for breaking in and cleaning your dampener roller coverings? Saves production time and eliminates lint! There is a roller cleaning machine to fit the smallest roller and budget. Available in the following sizes: 36", 48", 56", 66", 76", 86", 96". Send today for descriptive literature.

WRITE FOR
DESCRIPTIVE FOLDER

JOMAC
PRODUCTS

PLAYBOY LITHOGRAPHER

"Dog-gone, I sure made a complete fool of myself last night. First, I insult everybody. Then I make Mabel sore by making a pass at the waitress, and on top of all that I have to go and lose my wallet. Dog-gone, I shoulda stood in Duluth."

PHILADELPHIA 38, PENNA.



Chicago School Active

The Chicago Lithographic Institute's daytime intensive survey course for junior executives is being taught this year by three specialists, instead of by the one man who formerly handled the class which, since its inception several years ago, has attracted lithographers from around the world.

Excello Press was drawn on for its camera expert, Stanley Polivnick, to handle that phase of the course, it was announced last month by A. N. Brown, general manager of the Institute. Newman-Rudolph Lithographing Co., has sent John McLean to handle platemaking instruction and also Ernest Lillquist for press operations.

Regular night time courses are being taught by a total of 23 instructors, all coming from Chicago litho plants. Of these nine are new to the instructional staff this year, Mr. Brown said, their names and assignments are as follows:

Art Room — Art Peterson, Newman-Rudolph; Wm. Schroeder, Jahn & Ollier Engraving Co.

Platemaking — Carl Eisentraut, Manz Corp., Art Marthaler, American Litho Arts.

Pressmanship — Otto Smith, Art Press Co.; John Jachimich, Lithographic Technical Foundation's research laboratory, John Beasy, Excello Press.

Photography — Don Vietinghofs, I. S. Berlin Press, Paul Terry, Excello Press.

Mr. Marthaler rejoined the staff this fall after an absence of 1½ years. Also new on the staff this year is Dr. Paul Hartsuch, of Interchemical Corp.'s Printing Ink Division, who teaches the new course in Chemistry of Lithography, based on his textbook of this title published by the Lithographic Technical Foundation.

Cooperating in the Chicago school's policy to keep its mechanical equipment up-to-date, Consolidated Photo Engraving & Lithographic Equipment Mfg. Co., last month installed a new camera of the latest model for use by students in camera work. A modern model Robertson

camera, installed a year ago, also enables the camera classes to get a wide range of experience with the most recently available facilities in this field.

Chicago Guild Meets

Frank J. Bagamery, Jr., secretary and general manager of the Graphic Arts Association of Illinois was guest speaker at the October 2 dinner, opening the fall series of meetings of the Printers Supplymen's Guild of Chicago. Speaking on "What Makes A Successful Sales Executive," Mr. Bagamery drew on his extensive experiences in the personnel field and reviewed also a research survey which delved into the personality characteristics of 500 top flight executives. Featuring the meeting was the first use of king-size identification buttons, which, as pointed out by Jack Hagen of Midland Paper Co., president of the Chicago Guild, eliminates for all time the harassing guessing game of "What's My Name?"

Westlake Expanding

Westlake Press, Chicago, has installed a new Harris 22" x 34" two-color offset press which a spokesman said was acquired to "build up the sizes" needed for the various types of commercial work produced. Recently, also, he said, a new two-color Miehle press for letterpress work was put in to further strengthen the company's facilities.

Adds Bindery Machine

Acorn Offset, Inc., Franklin, Ind., recently added a Rosback auto-stitcher to its facilities.

Indiana Firm Adds Washer

Indianapolis Blueprint & Lithograph Co., Indianapolis, recently added this Jomac roller cleaning machine. Watching it perform are, L. to R.: Robert A. Wolfe of C. Walker Jones Co.; S. H. Clendenin, head of the Indianapolis firm; Joe Clendenin, general manager; and Julius Caesar, pressroom foreman.



Wm. Schick Dies in Chicago

Wm. Schick, 69, salesman with Rayner Lithographing Co., Chicago, for over 15 years, died October 9, in his Evanston, Ill., home, following a heart attack which he suffered on his way home from the day's work. Mr. Schick had been with Rayner since January, 1938. Previously he had sold lithography for the Hillison & Etten Co. and for Magill-Weinsheimer Co. Before entering this field he had been employed as a rate man with the C. M. & St. P. R.R. and his knowledge of tariffs and his wide acquaintance in railroad circles had been utilized in acquiring tariff printing business.

Chicago Firm Expanding

E. Raymond Wright, Inc., Chicago litho firm, has put in a new Harris 22" x 34" two-color offset press as the first step in an expansion plan designed to handle new business now coming in. Since the war, a spokesman said, facilities have been completely modernized and with that program about completed, the company is now moving ahead to more capacity.

Adding Single, Two-Color

Credwson Printing Co., Chicago, has put in a new Harris 17" x 22" offset press which replaces an older obsolete press. Shortly also, R. T. Wojer, superintendent, said, another Harris 22" x 34" two-color press will be installed to be teamed up with a similar model in use for some time. This, he said, will give the company four offset presses, all Harris models.



Miehle Holds Sales Meeting

The Miehle Printing Press & Manufacturing Co., recently held a general sales meeting, and pictured above is the Miehle sales organization with its executive officers, headed by J. E. Eddy, president of the com-

pany. The full week meeting, conducted by Carlton Mellick, vice president in charge of sales, covered the complete Miehle line of offsets and letterpresses, and other special equipment. Also discussed in some detail were future plans for the company.

Installs Largest Grainer

What is claimed as the largest plate graining machine ever built is now in operation at the plant of Western Litho Plate & Supply Co., St. Louis, the company announced in October. The machine has a pan size of 104 x 136", and utilizes one and one-half tons of steel balls. The machine is the only one of its kind built to date, and was manufactured by Zarkin Machine Co., Long Island City, N. Y. It was installed late in September.

According to Stephan G. Gould, president of Western Litho, the new machine solves, for the present, a production capacity problem. The Western Litho plant, working two shifts daily has required more equipment to handle an ever increasing flow of plate graining orders from all parts of the country. Since most usable floor space at Western Litho was already occupied by graining equipment, the new machine was installed in a space formerly occupied by a graining machine of smaller size.

The giant machine produces high caliber grained plates at an unprecedented rate, Mr. Gould said. He estimated that approximately one third million square inches of plate area can be completed by the machine in any two normal work-shifts. To those who are familiar with plate graining operations, this figure establishes a remarkable record for production with one machine, he said.

In addition to the new giant, West-

ern Litho has eight other modern plate graining machines of varying size working at full capacity on each shift. Mr. Gould states that their research and development of an extra fine 0000 grain plate has aroused interest among lithographers. There is an increasing demand for this extra fine grain plate that possesses excellent water carrying qualities without loss of image detail, he said.

Other services offered by Western Litho include Cronaking zincs and Brunaking aluminum plates up to the 58 x 77" size which is the largest in use today. The firm also trims and resizes lithograph plates.

Chicago Man in Hall of Fame

J. Frank Grimes, board chairman and retired president of Chicago Offset Printing Co., Chicago, has been

selected for membership in the "Hall of Fame of Distribution," a Boston institution sponsored by Harvard and Boston Universities, Massachusetts Institute of Technology and Boston Chamber of Commerce. The honor was accorded in recognition of his activities as founder and president, until he retired last year, of the Independent Grocers Alliance, which, with 5300 outlet stores, is considered the second largest food retailing organization in America.

Midwest Firms Expanding

Expansion through the addition of equipment was announced recently for several midwestern firms. E. S. Ferrey & Son, St. Paul, Minn., added a Harris 17" x 22" offset press. McWhirter Co., Kansas City, added a Harris 22" x 34". The same model was installed by Omaha Printing Co., Omaha, Nebr., and McKelvie Publishing Co., Lincoln, added a 17" x 22". Straus Printing Co., Madison, Wis., also put in a Harris 17" x 22" press.

Chicago Co. Adds Press

Walter M. Carqueville Co., Chicago, erected a new Harris 21" x 23" offset press in the plant at 1381 W. Grand Ave., during the summer. It was acquired, H. Lemke, superintendent, said, for handling fill-in runs. Company plans for the future, he revealed, call for acquiring one and possibly two more Harris presses of larger sizes to handle the new business in sight.

Milw.-Racine Club Installs

H. Win Brooks, (left), receives the gavel as newly elected president of the Milwaukee-Racine Club of Printing House Craftsmen, from Gilbert LaVesser, past president. Mr. Brooks is vice-president of Wells-Badger Corp., Milwaukee. Mr. LaVesser is president of Bookcraft, Inc., Milwaukee. Other officers installed at the September meeting include: John Krautschneider, Arandell Litho, Milwaukee, auditing board; Clifford Helbert, Marquette University Press, first vice-president; Edwin Bachorz, Western Printing and Lithographing Co., Racine, second vice-



president; Henry Kutsche, E. F. Schmidt Co., Milwaukee, treasurer; Lavine Jacobson, Olsen Publishing Co., Milwaukee, financial secretary.

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OLD TAVERN METALLICS
M-J POSTCARD
GUARANTEED FLAT GUMMED PAPERS
RELYON REPRODUCTION PAPER

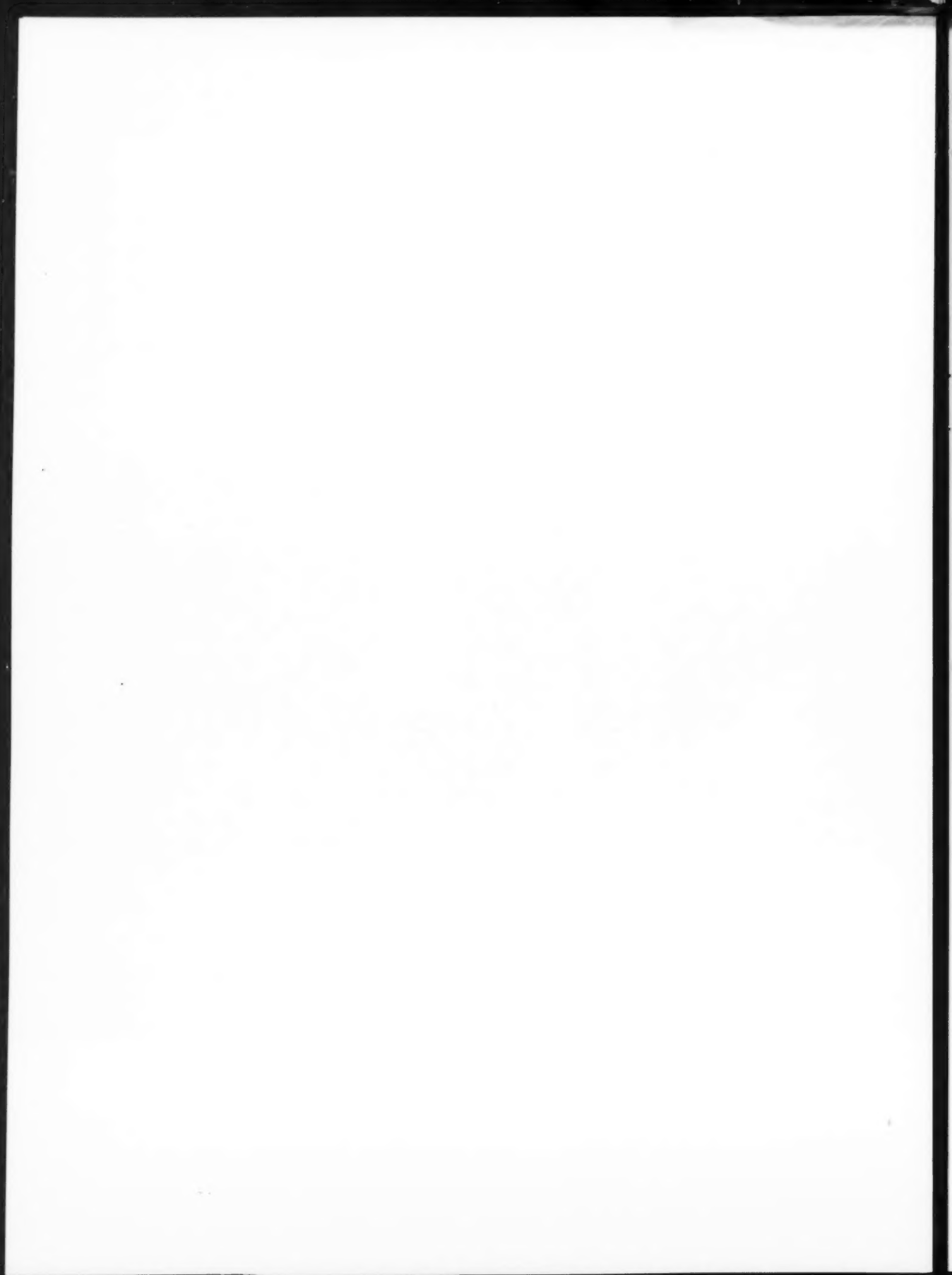
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McLAURIN-JONES FINE PAPERS



Harris Output Increases

In making his customary complete report to the printing industry on the operations of Harris-Seybold Company, president George S. Dively recently announced that the firm's net earnings were up slightly on an increased volume of shipments for the fiscal year ended June 30, 1953.

The company increased its net shipments to \$29,066,382 as against \$22,525,819 for the preceding year. Net earnings for the 12-month period ended last June totaled \$1,832,421, compared with \$1,806,750 the previous year. During the year, Harris-Seybold's tax bill went up more than half-a-million dollars over the preceding year, to a total of \$2,385,608.

Mr. Dively revealed that defense work accounted for 32% of Harris-Seybold's total shipments last year. The backlog of orders at the close of the fiscal year was slightly higher than at the close of the previous year, but contained a materially higher proportion of graphic arts equipment orders, as compared with outside defense work. Planning for the coming year, which contemplates the manufacture of a larger proportion of regular products, should improve delivery schedules of Harris presses, Seybold cutters and other Harris-Seybold equipment, it was said.

Long known as a leading advocate of the use of color in financial printing, Harris-Seybold issued a report this year which carries an effective contrast between black and white and full color. Letters of favorable comment and requests for extra copies began coming in almost immediately after publication, according to a Harris-Seybold official. (ML, Oct., Page 101).

Bromfield to Speak

Cleveland's observance of International Printing Week, January 17-23, will be highlighted by an address by Louis Bromfield, novelist, at the annual Printing Week banquet, according to an announcement by the chairman of the Cleveland Printing Week committee, Ed Owen, of *Printing Equipment Engineer*. Other activities for Printing Week, which is sponsored by 48 Graphic Arts organizations in Cleveland, are nearing completion, and it promises to be the

most elaborate observance of the Cleveland Graphic Arts industry in the history of the city, it was said.

Already plans have been made for two newspaper supplements to appear in the *Cleveland Plain Dealer* and *Press* during the week of the celebration. These supplements will focus the attention of the community upon the industry, which ranks first in the number of salaried workers, establishments and second in the value added to products. Radio and television shows and spots also are lined up.

Another phase of the Cleveland Printing Week will be the selection of "Miss Graphic Arts".

Adds Two-Color in Canada

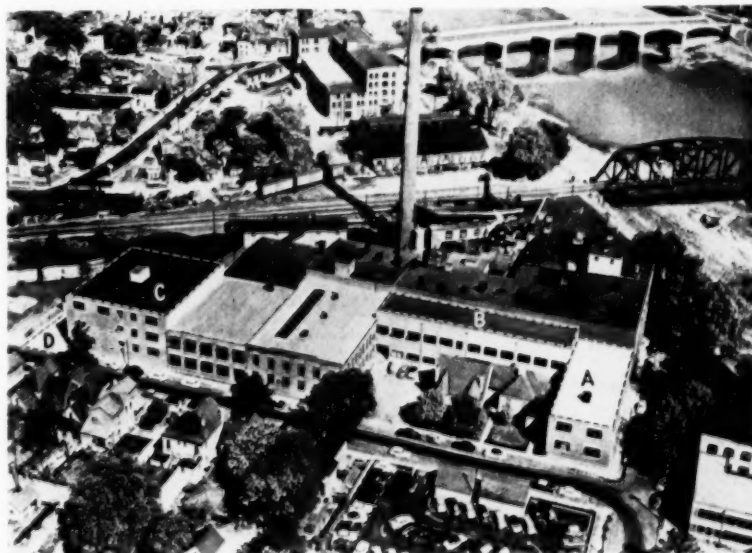
Canadian Bank Note Co., Ottawa, Canada, recently installed a Harris 35" x 45" two-color offset press. Dickson-Malin, Ltd., Montreal, added a Harris 21" x 28" press.

Jack Elston, W. Va. Co., Dies

Claude P. (Jack) Elston, 66, who was advertising manager of West Virginia Pulp and Paper Co. prior to his retirement in 1952, died October 13, at the Greenwich, (Conn.) Hospital as a result of complications following an appendectomy.

Mr. Elston started working for the West Virginia company in 1904 as a clerk in the sales department, and eventually rose to the position of advertising manager. He is probably best known for his efforts in connection with Westvaco Inspirations for Printers, a publication of the firm which has won wide prestige in graphic arts circles.

Mr. Elston was born in Brooklyn in 1887. He is survived by a sister, Mrs. Frederick Long, of Richmond Hill, N. Y., and two nieces, Miss Evelyn Pierce, and Miss Gladys Pierce.



Howard Mill Completes Additions

Plant additions now completed at Aetna Paper Company Division of Howard Paper Mills, Inc., Dayton, Ohio, pave the way for a 30 to 35 percent boost in production and a 15 to 20 percent increase in factory personnel, the company announced in October.

The above aerial view of Aetna Paper Co., shows new plant additions to house (A) rag pulp conversion; (B) new paper-making machine; (C) finishing and technical research, and (D) truck loading and shipping facilities.

"The increasing demand for Howard papers warrants the expansion program," J. E. Minch, vice president and director of sales for all Howard divisions, said. "The \$1,000,000 development program includes

61,000 square feet of factory space and a new paper-making machine, which should be in operation in November."

Mr. Minch said the new facilities also would include a new modern laboratory to handle a greatly increased program of research and technical control for the four Howard divisions. Besides Aetna, Howard Paper Mills, Inc., includes the Howard Paper Co. Div., in Urbana, Ohio, the Maxwell Paper Co. Div., in Franklin, Ohio, and the Dayton Envelope Co. Div., also of Dayton.

Aetna papers include extra fine rag content papers and high grade sulphite papers. One of the new sections of the plant will be devoted to rag pulp conversion.

Established in 1897 by the late Col. Maxwell Howard, Aetna is the oldest division of the Howard organization.

Manages Rossotti on Coast



Frank E. Falk, (above), has been named vice president and general manager of the Rossotti California Lithograph Corp., packaging consultants and manufacturers, according to an announcement by Charles C. Rossotti, president of the California subsidiary of the national organization.

Mr. Falk has served as director of the National Canners Association; director of the Indiana Canners Association; vice-president of the Vincennes (Ind.) Packing Corp.; Pacific Coast manager of the J. B. Inderrieden Co.; Pacific Coast sales manager for the Continental Can Co., and was recently engaged in general brokerage for his own account.

As vice president and general manager of the Rossotti West Coast and Rocky Mountain States operations he succeeds the late Phil Papin who succumbed to a heart attack September 3.

Times-Mirror Alters Output

Curtailment of the major portion of its commercial printing activities in order to devote more attention to telephone directory production was announced last month by the Los Angeles Times-Mirror Press following an extended survey of its operations. The decision to cut down the job printing division to a fraction of its current production resulted from an operations study by a firm of engineers which decided that the activity was no longer practicable without heavy additional expenditures and plant expansion, according to an announcement by Harrison Chandler, vice president, and James Weldon, general manager.

"Following the trend in the industry toward specialization," the announcement said, "TMP will concentrate on production of the telephone books, which has been an increasingly important part of its work, with more than 5,000,000 books being printed each year."

The division, which has operated

a large lithographic as well as letterpress battery of presses, with a large platemaking department, has won such acclaim for quality that seven other large firms immediately contacted the personnel department for "first crack" at TMP staffers. One hundred and thirty men are directly affected, but almost all will be transferred to other divisions of the company, the announcement said.

See Need of G. A. College in L. A.

The need for a graphic arts college in Los Angeles to train executives to help meet a shortage of top-caliber industry personnel, was outlined last month. The suggestion came at a Los Angeles PIA educational committee meeting from Fred J. Hartman, educational director of the International Graphic Arts Education Association, and Samuel M. Burt, executive secretary of the Educational Council of the Graphic Arts Industries, Washington, D. C.

Mr. Hartman praised the vocational printing training given in Los Angeles junior and senior high schools and trade schools as the equal of any in the nation. But, he said, this region needs a four-year college institution where potential executives could study business administration and major in the graphic arts. Such a course, ending in a bachelor of science degree, would include laboratory training in operating printing equipment, he said. "There is a critical shortage of trained graphic arts executives," he said, "yet there is only the one school in the nation that offers the full course."

LeRoy Carman, chairman of the PIA committee, conducted the program along with Henry Henneberg, PIA general manager.

Add Equipment in S.W.

Marvin D. Evans Co., Fort Worth, recently put in a Harris 21" x 28" offset press. The same model press was installed by Interstate Printing Co., Houston. Norick Brothers, Oklahoma City, added a Seybold Hydro-drill drilling machine; and Southwestern Stationery & Bank Supply, Inc., same city, put in a Harris 22" x 34" offset press.

Tullis Heads Equip. Assn.



Richard B. Tullis (above), president, Miller Printing Machinery Co., Pittsburgh, was elected president of the National Printing Machinery Equipment Assn. at its annual meeting held in Washington, October 7. Other officers are Martin M. Reed, vice president; John W. Coultrap, treasurer; and James E. Bennet, secretary. Retiring officers were Fred S. Tipson, president; Joseph L. Auer, vice president; and Harry G. Wilnus, treasurer.

The group's board of directors include Donald C. Cottrell, John E. Eddy, H. G. Evans, George A. Heintzemann, J. Wesley Lee, Philip P. Merrill, R. V. Mitchell, Harold T. Simpson, Fred S. Tipson, Edward G. Williams, Harry G. Wilnus, and the officers.

The members of the association manufacture 90 to 95 percent of the printing equipment used in the U. S., the association states. Offices are at 140 Nassau St., New York 38, N. Y.

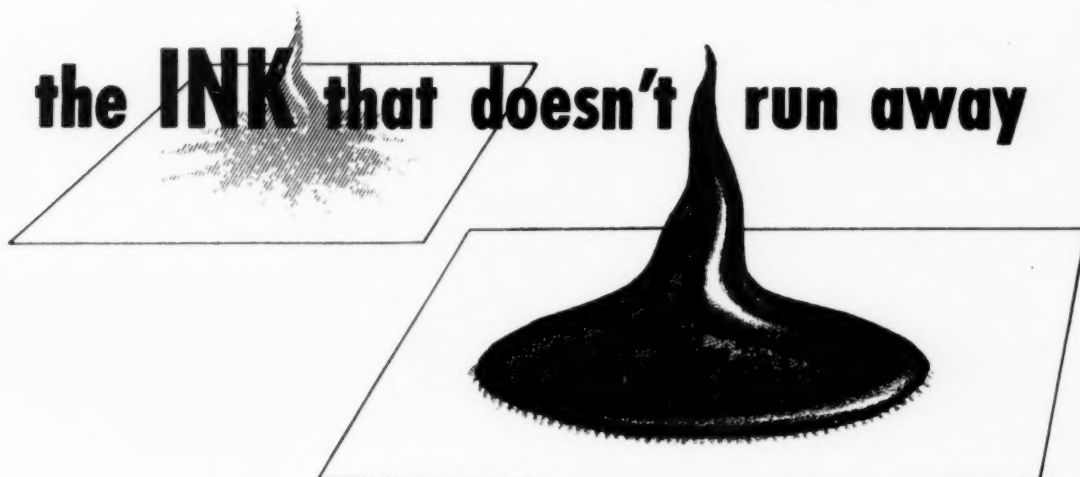
Calif. Firms Add Equipment

California firms recently adding equipment include the following: Long Beach Litho — Harris 22" x 34" offset press; Ace Offset Printing Co., Los Angeles — Harris 21" x 28" offset press; 42 Products, Ltd., Los Angeles — Harris 17" x 22" press; Charles R. Hadley Co., Los Angeles — Seybold 34" cutter; Jeffries Bank-note Co., Los Angeles — Seybold 40" cutter; and Peterson-Heyne-Pingree, Oakland — a Harris 22" x 34" press.

Many Apply for Phila. Courses

Lithographic education at the Murrell Dobbins Vocational-Technical School, which is supported by Printing Industries of Philadelphia, Inc., is attracting considerable interest. The most recent addition to the facilities, the new lithographic camera, printing and platemaking department, has attracted 135 applicants during the recent registration period, according to Thomas McCabe, public relations director of PIP.

the **INK** that doesn't run away



It "sets" on the surface of the paper where it belongs

Recent developments in chemistry have produced inks that set by a fast initial penetration into the paper. Absorption time is short and almost all of the ink sets and binds itself firmly to the surface of the paper.

Lithographers can run a minimum of ink and get maximum coverage with sparkling colors and deeper blacks.

Besides having "stand-up brilliance," these inks are easy to use. They are less "greasy," *not overly tacky*, require less drier and have excellent trapping qualities.

Please note these are full-bodied inks and they are used in a conventional manner. We invite you to compare these new inks developed by GBW, Inc., with the finest you are now using.



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POCKET
MANUAL
FOR
LITHOGRAPHERS**



FOR OFFSET · LETTERPRESS · DIE STAMPING



ALSO TRY GBW INK REDUCING COMPOUND

a tackless linseed product to reduce tack. Ink lays better. Reduces picking with less filling in. Proved by use in many leading offset plants.

Edited by recognized authorities to help you solve problems on ink handling, drying time, dampening control, etc. Ask for "Using Ink," it's with our compliments.

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New Engl. Ptg. Week Planned

Herbert L. Borden, Hub Offset Co., Boston, general chairman of the Eighth Annual Printing & Publishing Week of New England, has announced committees to handle the printing equipment and New England printing exhibits.

Committee co-chairmen for the printing equipment exhibit, are Albert A. Richards, Bingham Brothers, Inc., Cambridge, Mass., and William J. Leahy, Wild & Stevens, Inc., Newton Upper Falls, Mass.

Co-chairmen for the New England printing exhibit are John Raymond, Storrs & Bement Co., and Elmer S. Lipsett, S. D. Warren Co., both of Boston.

Vice general chairman of the P&P Week is Robert B. Arbuckle, Wild & Stevens, Inc.; William J. McFarlin, Jr., Daniels Printing Co., Boston, is second vice chairman; James H. Murphy, Libbie Printing Co., Inc., Allston, Mass., treasurer; Merrill N. Friend, Spaulding-Moss Co., Boston, secretary; and Thomas J. Tierney, New England Printer and Lithographer, general committee liaison.

Harry M. Faunce, The Rumford Press, Boston, is chairman of the educational committee; James F. Beldotte, Winthrop Printing & Offset Co., So. Boston, Mass., printing production; Carl A. Nelson, American Type Founders Corp., Boston, and Albin R. Johnson, Jr., Tileston & Hollingsworth Co., both of Boston,

hotel arrangements, announcements, and tickets; Robert B. Arbuckle, speakers; and William J. McFarlin, Jr., Benjamin Franklin ceremony.

Dulak Joins S & C

Walter B. Dulak, (right), has recently joined Sinclair & Carroll Co., Inc., of New York, manufacturers of printing and lithographing inks. He will represent the company in New England. Mr. Dulak has been associated with Rich Lithograph Co., of Chicopee Falls, Mass., for the past several years and was their pressroom foreman when he accepted the new position with Sinclair & Carroll Co.



Active in local printing and lithography clubs, Dulak is presently on the board of governors of the Connecticut Valley Club of Printing House Craftsmen and is vice-president of the Connecticut Valley Litho Club.

During the war he spent 3-1/2 years with the Army Map Service in Washington, D. C. A graduate of Chicopee High School, Mr. Dulak is married and the father of two children.

Heads Plate Dept.

Bickford Engraving & Electrotpe Co., Providence, R. I., announced the appointment of Edward S. Allen as superintendent of the company's offset platemaking department. Mr. Allen is in charge of the two-year-old department that was organized by Bickford when it acquired additional area at its 20 Mathewson St. location.

Mr. Allen formerly was associated with Roberts & Porter, Inc., in Boston.

Chadwick Retires to Florida

After 31 years of service, Edwin C. Chadwick has resigned as eastern sales representative of the L. L. Brown Paper Co., Adams, Mass., and, with Mrs. Chadwick, has taken up his residence in St. Petersburg, Fla.

Mr. Chadwick became identified with the L. L. Brown Paper Company in 1922. Prior thereto he had gained practical experience as a paper maker in Holyoke, Mass., mills, which he later served as accountant and then as sales representative.

Mr. Chadwick's work with the L. L. Brown Paper Company brought him in contact with paper merchants, lithographers, printers and consumers of papers from Maine to Florida. He is a member of the Paper Club of New York, the Boston Paper Trade Association and the Salesmen's Association of the Paper Industry.

N. Y. State Firms Expand

Installations announced by Harris-Seybold Co. for July and August include the following in New York state: Henry Hoffman & Sons, Buffalo—21" x 28" press; Dobar Lithographers, Inc., New York—22" x 34" two-color press; Field & Beattie, Inc., New York—17" x 22" press; Parish Press, New York—35" x 45" two-color offset press; Case-Hoyt Corp., Rochester—35" x 45" two-color; and Voss Litho, Syracuse—17" x 22" press, and a Seybold 40" cutter.

Watrous With Albany Firm

Greenwood Co., Inc., Albany, N. Y., announces Howard Watrous has been named a vice president. Mr. Watrous formerly was a field man with the Lithographic Technical Foundation, and was with the Bank Lithograph Co., Providence, R. I.

Conn. Co. Adds Two-Color

A new 35 x 45-in. two-color Mann Press has been installed in the plant of Herlin Offset, Inc., New Haven, Conn.

Plan N. Engl. Conference for March

The annual New England Graphic Arts Conference is scheduled for March 15-16, Hotel Statler, Boston.



Traveling Greeting Card Display

Carrying the greetings of Boston's Mayor John B. Hynes coast-to-coast, Rust Craft Publishers, Inc., Boston offset printers, has launched its new Display-Mobiles, beginning a nation-wide tour which will take them into hundreds of cities. The traveling greeting card display rooms are intended

to bring new trends in merchandising to Rust Craft dealers throughout the United States.

The new 9-tier Rust Craft "Spacemaker" Display Rack is featured. Visitors and prospective customers are given a novelty cut-out of the Display-Mobile and the "Spacemaker" Display Rack.



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What a difference perfectly prepared copy makes in the finished print job . . . and what a difference the IBM Electric Typewriter makes in the preparation of the copy.

You'll notice how much more clean-cut the type impression is, how much more even the color and alignment, how much more distinguished the over-all appearance.

The IBM Electric is so much faster and easier to operate, you save time and money all along the line. And what's equally important, it will pay its way many times over in orders from customers because of your finer offset reproductions.



IBM, Dept. ML-3
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☐ I'd like to see the IBM Electric Typewriter.

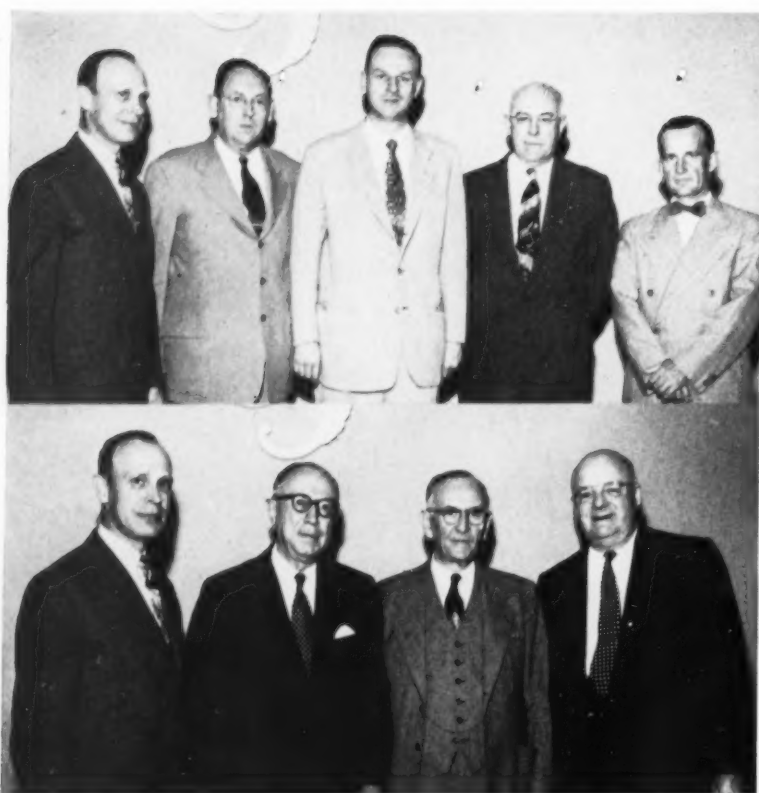
☐ Please send brochure.

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Company

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City State



Washington Association Elects

Pictured L. to R. are new officers of the Graphic Arts Association of Washington, D. C.—president—Herbert G. Pillen, general manager of Mercury Press of Washington; vice president of Beacon Press, Richmond, Va., and president of the Controlled Circulation Newspapers of America; vice president—J. Thurman Diggs of Byron S. Adams; recording secretary—Garwood Chamberlin of E. A. Merkle, Inc.; executive secretary—George P. Mallonee; and treasurer—John Beckham of Rufus H. Darby Printing Co.

Lower: The incumbent Public Printer and two former Public Printers were present at the annual meeting of the association. All are honorary life members of the group. Pictured, L. to R., are: Herbert G. Pillen, newly elected president of the association; John J. Deviny, former Public Printer, the Hon. Raymond Blattenberger, Public Printer, and A. E. Giegengack, former Public Printer, now vice president and director of the Army Times Publishing Company.

Trade Shows Feature Offset

On view at trade association meetings in Chicago during the recent fall months was a striking array of the varied products of over thirty of the nation's leading lithographers. Noted in the panorama were articles ranging alphabetically from atlases down to tags and tapes, and including on the way such things as business forms, record books for the baby, calendars, decals, fans, gift wrappings, globes, greeting cards, labels, maps, playing cards, party favors, pictures, plastic novelties of infinite variety, stickers and stationery.

Calendars predominated at the 50th anniversary meeting of the Advertising Specialties National Association in the Palmer House. Figures submitted by Russell Searle, executive secretary of ASNA, indicate that approximately 135,000,000 calendars were produced in the country last year, accounting for about one-half the advertising specialty industry's annual dollar volume of around \$300,000,000. The figures were compiled by the Chamber of Commerce of the U. S., whose study included such other details as that family scenes and pets are top favorites as the most popular theme in calendar

illustrations, and that the peak sales period for calendars is from January to May, with December as another major buying period. All sales in this latter month involve delivery a full year later—1955 being the goal for this year's push at the show.

On hand to reap full advantage of this calendar market were many primary manufacturers and several finishers and distributors who purchase their art work from various litho firms. The list included:

John Baumgarth Co., Melrose Park, Ill.; Geo. F. Cram, Indianapolis, Ind.; Economy Advertising Co., Iowa City, Ia.; Elliott Calendar Co., Coshocton, O.; Emeloid Co., Hillside, N. J.; John Frederick Co., Chicago; Goes Lithographing Co., Chicago; C. S. Hammond & Co., Maplewood, N. J.; Harrison & Smith, Minneapolis, Minn.; Joseph Hoover & Sons, Co., Philadelphia; Ketterlinus Lithographic Mfg. Co., Primos, Pa.; McCleery-Cummings Co., Washington, Ia.; Guy S. Meek Calendar Co., Coshocton, O.; J. F. Meek Co., Coshocton, O.; Minute Man Line, Boston, Mass.; Oval & Koster, Indianapolis, Ind.; Replogle Globes, Chicago; Jos. Schmidt, Inc., Brooklyn, N. Y.; Skinner & Kennedy Co., St. Louis, Mo.; Woodward & Tiernan Printing Co., St. Louis.

The National Stationery and Office Equipment Association at the Conrad Hilton Hotel, drew other lithographers for display of their wares, the list there including:

Columbian Art Works, Milwaukee, Wis.; Columbia Ribbon & Carbon Mfg. Co., Glen Cove, N. Y.; Geo. F. Cram Co., Indianapolis; Dennison Mfg. Co., Framingham, Mass.; Eureka Specialty Printing Co., Scranton, Pa.; Gibson Art Co., Cincinnati, O.; National Blank Book Co., Holyoke, Mass.; Philip Hano, Holyoke, Mass.; Rand McNally & Co., Chicago; Replogle Globes, Chicago; Weber Costello Co., Chicago Heights, Ill.; Wilson Jones Co., Chicago.

Rand McNally & Co. also exhibited products with an appeal to the business executive at the National Association of Food Chains convention, and another participant there was Ideal Greeting Card Co., Boston, Mass.

Nekoosa BOND

MADE IN U.S.A.

Pre-tested for Printability

Every run of Nekoosa Bond is *pre-tested* at our mills to make sure that every run on your presses will go through fast and smooth and print perfectly. Because printers everywhere are well pleased with the results, Nekoosa has become one of the largest selling bond papers in the world.

*Nekoosa-Edwards Paper Company,
Port Edwards, Wisconsin.*



... and for fine color lithography: **NEKOOSA OFFSET**

Gang-Runs Color Letterheads

Brunner Printing Co., Memphis, Tenn., now is lithographing letterheads in combination runs for customers all over the nation. This specialization also includes the production of letterhead orders for other printers and gives regular trade discounts.

At present, the company is offering letterheads lithographed on 20 pound white 25% rag content bond in either blue or red and black in 5,000 multiples.

The company has more than tripled its volume during the past year. The company maintains a staff of skilled letterhead artists who create new designs and furnish free sketches to prospective customers. A nominal charge is made for original letterhead artwork, Mr. Brunner said.

New Plant in Britain

Hubners Limited, trade offset lithographic printing and showcard house of London, has announced plans for building a new factory on a two-acre site at Crawley in Sussex.

The building will be of one floor except for the front offices which will be of two-story construction. The project will take 13 months to complete. The new building will enable the existing London and Hayes factories to be merged under one roof.

J. H. C. Hubner, the managing director, besides being president of the London Central Districts Master Printers Association, is also this year's president of the Photo Litho Reproducers Association, and chairman of the London Litho Section of the London Master Printers Association.

Add Offset Presses

Federal Lithograph Co., Washington, D. C., recently put in two Harris 35" x 45" single-color offset presses. General Offset Service, Inc., same city, added a Harris 17" x 22" press.

In Baltimore, Publication Press, Inc., added a Harris 17" x 22".

Pennsylvania firms putting in Harris equipment during July and August were announced in October as follows: Craft Press, Chambersburg—22" x 34" two-color press; Lebanon Valley Offset Co., Cleona,

a 17" x 22"; and Mail-Vertising, Inc., Philadelphia—a 22" x 34" two-color offset press.

A Harris 35" x 45" press was installed by Piedmont Label Co., Inc., Bedford, Va.

Billows Heads Eastern Sales



Ray Billows (above) has been appointed eastern sales manager of Western Printing & Lithographing Co., it was announced last month by Harold D. Spencer, vice president and general manager. Mr. Billows, who Mr. Spencer said has been associated with the firm for 19 years, will have the responsibility of coordinating commercial sales offices of New York City and Poughkeepsie. Mr. Billows is one of the country's outstanding amateur golfers, and is the author of an article which appeared last month in "Modern Lithography," "Breaking Par and Getting Orders."

Add Presses in Ohio

A. L. Garber Co., Ashland, Ohio, recently installed a Harris 35" x 45" single-color offset press. The same model press was added by Great Lakes Lithograph Co., Cleveland, while Steinglass Litho, Inc., a new firm formed in Cleveland last spring, added Harris 22" x 34" and 17" x 22" offset presses. Gardner Board & Carton Co., Middletown, Ohio, put in two Harris 45" x 65" two-color rotary letterpresses.

Boston Party is Dec. 19

The Boston Club of Printing House Craftsmen will hold its annual Christmas Party at Hotel Somerset, Boston, Saturday, December 19.

St. Louis TV Forum Held

The closed-circuit television offset forum, sponsored by the Associated Printers & Lithographers of St. Louis, and put on by the Lithographic Technical Foundation, attracted some 300

persons October 16 and 17. It was held at the Rankin Trade School in St. Louis, and was conducted by seven LTF staff men from Chicago under the leadership of Michael H. Bruno, research manager of LTF.

Demonstrations covering developments in lithography, mostly centering around platemaking, were given, using the equipment of the school. Those attending got a close-up view of demonstrations through several television sets arranged in the auditorium.

New England Golf Outing Held

The new England Printing Supply Salesmen's Guild held its 2nd annual golf tournament at the Commonwealth Country Club, Newton, Mass., Sept. 28. Golf chairman was Stanley A. Howell, sales representative, Kohl & Madden Printing Ink Corp., Boston, who was toastmaster at the dinner. There were 58 registrations.

Welcome address was made at the dinner by Robert S. Elliott, New England sales manager, S. D. Warren Co., Boston, and president of the Guild, and Philip C. Shakespeare, Jr., New England manager, Kohl & Madden Printing Ink Corp. and secretary of the Guild.

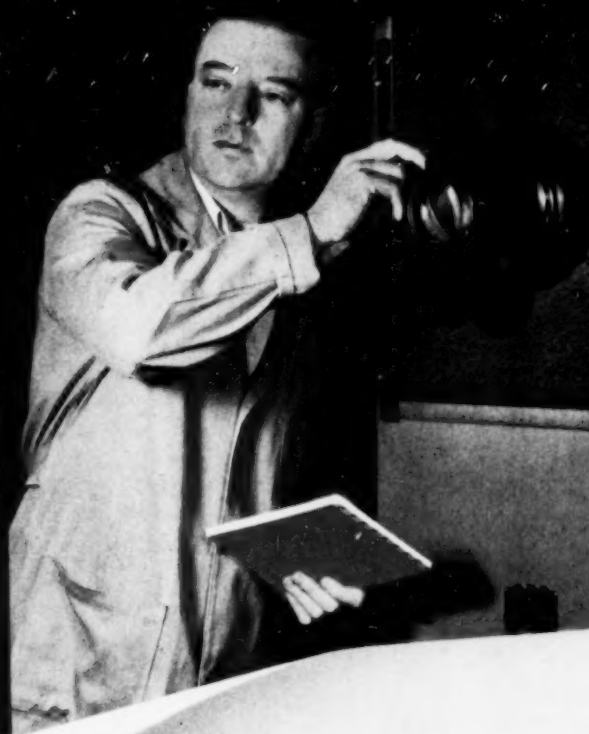
Courtney H. Reeves, president, Carter, Rice & Co. Corp., Boston, and Arch R. Hunter, Triangle Ink & Color Co., were trophy winners.

Coburn Adds Press

Coburn & Co., Chicago, recently replaced an older offset press with a new Harris single color 17" x 22". This is the third of this size now operated and the company also has a 22" x 34" model, installed some time ago. All are in constant use, handling the growing business of this comparatively young Chicago litho firm, a spokesman said.

Craftsmen's Meeting in April

Roland J. Lachapelle, manager, E. P. Lawson Co., Inc., Boston, and First District Representative, has announced that the 19th Annual New England Craftsmen's Conference is slated for the Hotel Statler, Boston, April 10, 1954.



*for line work of great contrast and density,
for extremely sharp halftone dots, plus
advantages in handling and processing...*

KODALITH ORTHO FILM, Type 2

You'll reduce exposure time by one third. You can use filters to get high-contrast negatives from blue, green, or yellow copy. You'll get negatives or positives with crisp, hard dots, excellent for etching.

Because development latitude is wide, you can correct minor exposure errors during development, save time and remakes. Kodalith Films are tough, even when wet. They resist abrasion and *they lie flat*.

Speed, contrast, latitude, physical qualities—these combine in Kodalith Ortho Film, Type 2, to provide a versatile, practical material for fine work efficiently done. Your Kodak Graphic Arts dealer has it.

► KODALITH ORTHO THIN BASE FILM, Type 2,

on its clear, .0035-inch base, lets you print negatives with the image toward the light source for lateral image reversal.

GRAPHIC ARTS DIVISION

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**Letterhead and
Envelope
PAPER**



Even if your correspondence is entrusted to the highest quality, most impressive paper obtainable, the paper cost of your letterhead and envelope is but $\frac{1}{3}$ of the postage.

You could easily reduce this fraction. You could substitute inferior papers, cheapen your correspondence. But could you afford to?

Fortunately, you don't have to take the risk. Without appreciably affecting costs, you can use L. L. Brown rag-content papers. They will insure permanence in your important documents — utmost durability in your records — outstanding appearance for your correspondence.

Your regular supplier knows L. L. Brown papers thoroughly. He will gladly help you select the ones best suited to your particular needs.

FREE



booklet, "How to Get Greater Service and Value from Your Records and Letters". It is a reliable and helpful guide to selecting the right paper for each of your needs — recording or correspondence.

L. L. BROWN



"SO MUCH EXTRA VALUE FOR
SO LITTLE EXTRA COST"
Since 1849

L. L. Brown Paper Co. Adams, Mass. M

Please send me FREE copy of "How to Get Greater Service and Value from Your Records and Letters"

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MAIL NOW

it cuts **PRICES**
down to size

**FOR YOUR CUSTOMERS
... TO YOUR PROFIT!**

Ads like these, appearing in nationally circulated publications, are spotlighting the "price story" in the paper field. Simple, accurate facts and figures are proving that the finest quality L. L. Brown rag-content papers can be used for letterheads . . . envelopes . . . records . . . without any appreciable increase in cost! Your customers are being convinced that they need not continue using inferior papers . . . because the price differential is almost negligible.

FREE . . . VALUABLE 36-PAGE BOOKLET

**"HOW TO GET GREATER SERVICE AND VALUE
FROM YOUR RECORDS AND LETTERS"**

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L. L. Brown's Linen Ledger 100% Extra No. 1
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L. L. Brown's Fine 85%
Greylock Ledger 75%
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Grades*

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L. L. Brown bond papers (listed above) are available in cut sizes, attractively boxed.

RESISTALL

Resistall Linen Ledger 100% Extra No. 1
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†Envelopes to match.

L. L. BROWN

LEDGERS, BONDS, INDEX BRISTOLS, LINENS



PAPERS

"SO MUCH EXTRA VALUE FOR
SO LITTLE EXTRA COST"

Since 1849

L. L. BROWN PAPER CO., ADAMS, MASS.



Intl. Paper Alters Sales Set-up

Two major sales divisions of International Paper Co., New York, have been consolidated into a single operating unit, it was announced October 15 by Richard C. Doane, vice president and general sales manager. The new unit, to be known as the Fine Paper and Bleached Board Division, will be headed by Lamar M. Fearing, (left, above) sales manager, and will include the former Book and Bond Division and the Groundwood Specialties Division.

All of the converting grades formerly handled by the two sales divisions will now be brought together under John H. Goodwin, (right), assistant sales manager, who formerly was assistant sales manager of the Book and Bond Division. He will also continue some of his present activities in the writing and book paper fields.



The company has recently established a Merchant Advisory Council that will meet periodically to discuss mutual problems. This council is composed of paper merchants from different areas giving complete national coverage. Merchant sales are headed by Wallace K. Graves, assistant sales manager who formerly was manager of the New York sales office.

The present Boston, Cleveland, Chicago and New York Sales offices will continue their operations under the new division. Lawrence E. Graham has been appointed manager of the New York Sales Office. In addition, Wyndham R. White has been appointed Sales Representative for the Southern States; H. Clay Mangles, Philadelphia Representative and Edward Bailey, Pacific Coast Representative.

Parton Joins B. & B.

Charles H. Parton, industry executive has joined the sales management division of Brown & Bigelow, Charles A. Ward, president, announced last month.

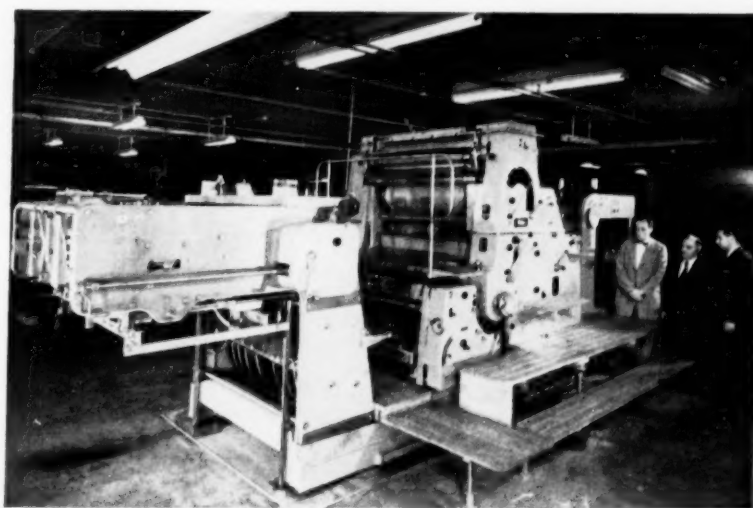
Parton was executive vice-president of the Osborne Co., advertising specialties, Clifton, N. J., and a vice president and director of the American Colortype Co., New York City. His home is in Upper Montclair, N. J.

Prior to his association with Osborne and American Colortype, Mr. Parton was sales manager of the D. P. Harris Hardware and Manufacturing Co., New York, and senior sales director of nine of that company's subsidiaries. From 1925 to 1936 he was with the Chase National Bank, New York.

Matlack Heads Fund Drive

Joseph F. Matlack, vice president of Edward Stern & Co., Inc., Philadelphia lithographic and printing

firm, has been named chairman of the Printing Group in the Advertising and Publishing Division of the 1953 United Fund Drive in that city.



First Miehle 41 Two-Color

The first of the new Miehle #41 two-color offset presses was installed recently at the plant of Eldredge Company, Brooklyn, New York. The #41 handles a maximum sheet of 30" x 39". In the photo, L. to R.: are

Minn. Firms Consolidate

Consolidation of two Minneapolis printing firms has been announced by William Gleason, president and general manager of the new firm.

Elander Printing Co., pioneer firm operating in Minneapolis since 1897, is consolidating its facilities with Gleason Printing Co., located at 419 South Third Street. Operations and equipment will be transferred to the Gleason Co. location.

Raymond Elander is vice president and sales manager of the new organization, which will operate under the name of Gleason Printing & Lithography, Inc. Robert Elander is secretary and superintendent of the offset department. Frank Coughlin is treasurer and production superintendent.

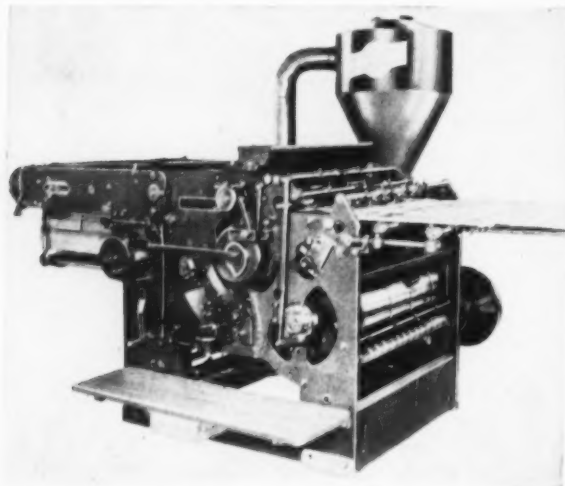
Combination of the equipment and personnel of the two firms will give the new organization a wide range of facilities in both lithographic and letterpress printing, Mr. Gleason said.

Heads Cincinnati Association

Karl C. Detwiler, director of personnel for U. S. Printing and Lithograph Co., was elected president of the newly-organized Cincinnati Personnel Association. David B. Dupee of the Heekin Can Co. is vice president.

William J. Stevens, district manager of offset sales for Miehle, Frank H. Eldredge, president, and Herbert E. Eldredge, vice president of the Eldredge Company.

Bronzing is now just
another high speed,
profitable operation



The Christensen High Speed Bronzer can add to your press earnings

Bronzing opens up new profit potentials in the plant equipped to do it.

Labels, posters, greeting cards, covers — are some of the many printing jobs on which the process can be used to improve the product and the profit alike.

Attached to the offset, rotary or flatbed press, the Christensen High Speed Bronzer is geared to bronze the product at up to 3,000 sheets per hour.

Machine is cylinder gripper type.

Sheets are under positive control throughout both bronzing and dusting operations, assuring uniform high quality at any speed.

Sheets are dusted both sides.

Exhauster reclaims waste bronze and makes for clean pressroom.

Sheets are evenly jogged and delivered face up.

With a Christensen High Speed Bronzer you can widen your range of preferred jobs and get better prices for any part of your product on which this process can be used to advantage.

Dexter Folder Company
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Proved dependable and economical in
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You too will find it profitable to standardize
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1240 W. MORSE AVE. CHICAGO 26, ILL.

Chicago Tribune Gets New Camera For Dry Offset

William C. Huebner, (left) Huebner Laboratories, and Robert F. Nelson, president of Lanston Monotype Machine Co., Philadelphia, inspect a Huebner Prismatic color corrector, which, with the new M.H. Utility overhead camera (in background) is being installed in the plant of the "Chicago Tribune." The equipment, shown at the NAPL Chicago convention, will be coordinated with other equipment in a dry offset development program with which the newspaper expects to produce four-color printing. Mr. Huebner said that "under the leadership of John Parks of the 'Chicago Tribune,' development work on dry offset for newspaper printing has been going on for several years, and four-color printing on newspaper web has been accomplished with commendable results in quality."

Mr. Nelson said that Mr. Huebner has been working closely with Monotype for more than 20 years in the planning of precision machines for the lithographic industry—"successfully so, if the list of users has meaning. Now we see a still larger future for Huebner forward-looking design and Monotype precision manufacture." Mr. Nelson added that "this camera marks the high point, so far, in the making of precision machines for lithographers—it offers a most useful tool to a far greater number of ambitious printers."

Nielson Rejoins Williams Litho

Robert Nielson, who recently rejoined Williams Lithographic Co., San Francisco, has been appointed Eastbay sales representative, according to Ad Williams, company president.

Price Bros. Change Name

Price Bros. Lithograph Co. is the new name of the 123 year old firm known formerly as Price Bros. Label Co. The change was made, reports president L. J. Daneluzzi, to more accurately describe the expanded facilities of the company. The plant is located in Bridgeton, N. J.

N. Y. Exhibit is Jan. 18-22

The 12th Exhibition of Printing, sponsored by the New York Employing Printers Assn., is planned for January 18-22, at the Biltmore Hotel, New York. The association has sent invitations to commercial printing firms in the area to submit samples of their work for consideration.



Alletag Joins Hunt Co.

Philip A. Hunt Company, Palisades Park, N. J., manufacturer of photographic and graphic art chemicals, has announced the appointment of Gerald C. Alletag as production and quality control manager of its Packaged Chemicals Department.



Mr. Alletag formerly was general production manager of Edwal Labs, and later manager of Ansco's chemical packaging department.

St. Petersburg Printer . . .

INCREASES PRODUCTION 200% . . .

with new BAUMFOLDER.

Mr. Ben Granger, Vice President & General Manager of St. Petersburg Printing Co., Inc., writes September 10th, 1953:

"Dear Mr. Baum:

This is to thank you and your good associates for the prompt shipment of our new BAUMFOLDER. This came in time to handle a very important large job whereas the element of time in the bindery played an important factor.

Mr. Wilmot, the foreman of the bindery, set up the machine and folded the job in record time, in fact it reduced the folding time by 200%.

Needless to say, we are delighted with the production we are obtaining from your Folder.

Again thanking all of you with kindest personal regards, I remain

Very Truly Yours,

BEN GRANGER"

The St. Petersburg Times recently wrote:

"At the reception given by the St. Petersburg Printing Company recently the Rambler (Archie Dunlap, Dean of Florida Newsmen) could not help but compare conditions locally today and just a few years ago. St. Petersburg Printing Company, with its big plant and modern equipment, is turning out work that formerly could be done only in some Northern city. It used to be that anybody in St. Petersburg who wanted a big printing job done had to send it away but now jobs come to the local company from a wide area of the South.

"Telephone directories for St. Petersburg and other West Coast cities are done in this plant. Few plants in the South are able to handle such big jobs. Printing and binding the St. Petersburg telephone directory is in itself a huge task. However, remarkable machines that appear to be able to think make it possible to turn out the directory quicker than most persons would believe possible. The new directory is now being prepared and will be ready for distribution January 1."

1954 competition is going to require . . . "remarkable machines that appear to be able to think" . . . like the many-purpose, many-profit JET Model BAUMFOLDERS. We are proud to still offer the world's greatest Folder VALUE . . . at close to pre-war prices.

Russell Ernest Baum

615 Chestnut St., Phila. (6), Pa.

Miller Deliveries to Improve

The Miller Printing Machinery Co., Pittsburgh, has completed its contract for several thousand 90 mm. gun mounts for the M-47 tank and is now able to devote all of its productive capacity to the building of printing presses, according to R. B. Tullis, president of the firm. It is anticipated that the freeing of men and machines from defense work will enable Miller to reduce the present large backlog of orders for letterpress and offset presses and restore press deliveries to a normal basis, the company says.

One of the nation's largest producers of gun mounts and fire control equipment during World War II, when the full capacity of the company was devoted to war work, Miller was called upon by the U. S. Army to manufacture the mounts shortly after the outbreak of fighting in Korea in 1950. Production of parts was started immediately, and the first complete mount was shipped five months later. Miller has been one of the largest producers of this type of mount.

Rackett Joins McCandlish

A. R. McCandlish, president of the McCandlish Lithograph Corporation, Philadelphia, has announced that John Curtis Rackett joined the company's sales organization.

"Curt" is a graduate of the Wharton School of the University of Pennsylvania and has been selling lithography in New York City for the last several years. He will be located in the New York McCandlish office.

Adds 76" Press in Chicago

Magill Weinsheimer Co., Chicago, completed installation late last month of a new Miehle 76" offset press, Ray Gardner, general superintendent, reports. During the summer a new 100" Lanston photocomposing machine was erected and a new 31" Brown vacuum frame was put in. Other important additions to facilities are still on the way, Mr. Gardner stated, as the company's program for modernizing all facilities progresses.

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EXPORT DIV: Guiterman Co., Inc., New York 4, N. Y.
IN CANADA: Canadian Fine Color Co., Ltd., Toronto



Bulletin on Folding Machine

Production and design data of the new Dexter Double-16 Model SD Folder are set forth in a new descriptive circular issued by the Dexter Folder Company. The six page bulletin makes use of photos and line drawings to describe the new folder. The bulletin describes several design innovations and contains floor plans, shipping weight and dimension data, and power requirements. A feature of the circular is the inclusion of detailed charts showing minimum and maximum sizes handled, type of fold, and hourly production rates for each size and type.

Also included is a similar chart for the Duplex Double-16 Model DD Folder, a companion to the Model SD, capable of folding two sheets per cycle, and designed to deliver 16-, 32-, or 64-page signatures.

Copies of the circular may be obtained by writing to Department RW, Dexter Folder Company, Pearl River, N. Y.

New Corner Cutter

Hambro Trading Co. of America, Inc., 17 E. 54th St., New York 17, N. Y., has announced a new power operated round corner cutting machine. This machine is based on a well-proven design and is fitted with top and bottom knives to insure clean cutting throughout the entire pile of stock, the company states. Motor is mounted on the base of the machine and the unit is equipped with a positive acting clutch. Knives in a complete range of sizes are also available.

Complete information is available from the company.

Dennison Sells Chicago Outlet

Dennison Mfg. Co., Framingham, Mass., paper converters, lithographers and printers, has sold its Chicago retail store to a company which operates six book and stationery stores in the Chicago area. For a number of years this store, with others in New York and Boston, has been operated for the purpose of developing, testing, advertising, and promoting Dennison goods. Directors, in announcing sale of the Chicago outlet, said it had been

concluded that the purposes of the Chicago establishment have now been achieved. District sales offices of Dennison will continue to be maintained on the second floor of the Chicago location at 62 East Randolph street.

Add Machines in New England

Offset presses and other equipment have been added by several New England firms during July and August, the Harris-Seybold Co., has just

announced. These include City Printing Co., New Haven — a Harris two-color 22" x 34" offset press; Alden Press, Boston — a 22" x 34" single-color; Buck Printing Co., Boston — a Seybold 50" cutter; United States Envelope Co., Springfield — three Harris two-color envelope blankers; Murray Printing Co., Wakefield, Mass. — a 22" x 34" single-color press; and E. L. Freeman Co., Central Falls, R. I. — a 17" x 22" press.

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5 lb. sample OF NEW IMPROVED

H & H YELLOW LABEL DRYSPRAY POWDER

PROVE TO YOURSELF THAT THIS NON-OFFSET
DRYSPRAY POWDER IS THE MOST EFFICIENT,
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25 AND 100-LB. DRUMS . . . SEND FOR PRICES
FOR ALL MAKES, MODELS OF DRYSPRAY GUNS . . .
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Conn. Valley Club Meets

The Connecticut Valley Litho Club was to hold its regular dinner meeting November 6th at the Hotel Bond, Hartford, Conn. G. L. Erikson, of the Braden Sutphin Ink Co. was scheduled as guest speaker on the subject of color.

Boston Craftsmen Meet

The Boston Club of Printing House Craftsmen held a star-studded regular monthly dinner-meeting at the Hotel Shelton, Back Bay, Boston, Monday, Oct. 19, with 136 present. Club president Harry M. Faunce, The Rumford Press, Boston, presided.

Guest speaker was 2nd International vice president Henry A. Schneider, Controller, Charles Francis Press, New York City, on the topic, "Costs." An expert in this field, Schneider's comments were to the back-shop operator, the white collar man, and management itself. He presented a basic knowledge of printing costs and what they can mean in more money in the company's till.

Daniel J. Ewing, representing Miller Printing Machinery Co., Boston, awarded honors to local firms, resulting from the recent PIA-Miller Printing Machinery Co. Self-Advertising Contest. Receiving awards for their firms were Hub Offset Co., Boston, president Maurice Blacker, honorable mention for a booklet; Rapid Service Press, Boston, president-treasurer Donald C. Hagar, for a booklet; and Edward F. Peterson, Forbes Lithograph & Mfg. Co., Chelsea, Mass., research and marketing director, for first prize in a booklet, "Delivering Merchandising Impact."

Faunce presented Ewing with a framed "Certificate of Appreciation" on behalf of the Club, and as a going away sentiment for his new job with Miller's New York office.

Past president Elmer M. Jenkins, New England manager, Boston News Bureau, Boston, inducted the following new members: Samuel Johnson, proprietor, Samuel Johnson Co., Boston; Maurice H. Spitz, assistant superintendent, Allied Container Corp., Hyde Park, Mass.; James H. Dana, sales representative, Old South Photo Engraving Co., Boston; Donald G.

Linskey, foreman, Clark-Franklin Press, Boston; and Herbert Cohen, president and sales manager, Libbie Printing Co., Boston.

Roland J. Lachapelle, manager, E. P. Lawson Co., Boston, recently confirmed First District Representative, and also recently named chairman of the Boston Graphic Arts Community Fund, spoke briefly on the Fund's needs.

Past president Carl A. Nelson, American Type Founders Corp., Boston, announced the retirement party for Arthur Murphy, until August 1, salesman for Lewis Roberts, Inc., honoring his 56 years in the graphic arts industry, which was to be held at the Hotel Shelton, Oct. 26.

Faunce read a report of the Greater Boston Graphic Arts Industry survey for apprentice training needs in the industry, compiled by Joseph P. Donovan, of Donovan & Sullivan Engraving Co., Boston, leader in the local movement.

Martin R. Hovey, Record Publishing Co., Haverhill, Mass., and chairman of the Share Your Knowledge Committee, presented Benjamin Sugarman, president, Consolidated Photoengravers and Lithographers Equipment Co., Chicago, who described the new product his firm is marketing in the United States. The machine's inventor, Dr. Ing. Rudolf Hell of Kiel, Germany, was present, and later, with Mr. Sugarman, demonstrated the machine, the Engrav-a-Plate.

Faunce presented Schneider a framed "Certificate of Appreciation", and a tie clip and cuff link set with the Craftsmen's emblem.

Penn Craftsmen Meet

More than 100 members and guests attended the October 21st meeting of the Lehigh Valley Club of Printing House Craftsmen in Easton, Pa. Guest speaker of the evening was W. J. Stevens, manager, eastern offset district of the Miehle Printing Press & Mfg. Co., who discussed "Offset Printing for Letterpress Printers."

Mr. Stevens reported that "Offset is not a competitive process to letterpress. It is a process that when added to a letterpress plant allows the printer to increase his volume and

produce much more work ordinarily not possible." Mr. Stevens' talk was followed by a question period and an exhibit of samples printed by the offset process.

Boston Craftsmen Elect

New members elected by the Boston Club of Printing House Craftsmen at the board of directors meeting held Oct. 5, at Hotel Shelton, Boston, and announced by club secretary-treasurer, Merrill N. Friend, Spaulding-Moss Co., Boston, are as follows:

Francis X. Bradley, of James H. Matthews Co.; Samuel Johnson of Samuel Johnson Co.; William B. Luigo, J. M. Huber Corp.; Maurice H. Spitz, Allied Container Corp.; James H. Dana, Old South Photoengraving Corp.; Frank McCue, Livermore & Knight Co.; Joseph Hozid, Clark-Franklin Press; Donald G. Linskey, Libbie Printing Co.; and Herbert Cohan, Superior Printers, all of Boston.

NY Navigators Meet

A film and report by G. Carpenter of Gilcar Corp. highlighted the October 16th meeting of the Navigators. The group elected five new members, appointed a committee for the Christmas meeting, and voted to charter a bus for a trip to Glatfelter Paper Mill on October 31st.

Mr. Carpenter presented a film entitled "New Era in Printing" by the Intertype Corp., New York. The film introduced the Fotosetter, the photographic line composing machine and the first keyboard operated machine to produce photographic type composition on a commercial basis. He indicated the Fotosetter can provide typography ranging from 6 up to 36 point directly from Fotosetter machines and enlargements to any desired size that are so sharp and clean, that no retouching is required.

It was reported further that the distortion camera can produce slanted, squeezed or stretched copy plus a variety of perspective effects. End product is clean cut, fully kerned, true alignment typography of uniform color on positive or negative film ready for stripping or on a photographic paper ready for pasting.

Litho Club

NEWS

Boston Litho Club



The 1953-54 Boston Litho Club season was launched at its new meeting place, Hotel Kenmore, Back Bay, Boston, on Monday evening, Oct. 5, with the dinner-meeting presided over by Albert H. Wain, BLC president, and offset superintendent, Metropolitan Litho & Publishing Co., Everett, Mass. There were 120 in attendance.

Highlighting the meeting, preceded by a refreshment period, was a Litho Quiz Nite, with William S. Law, New England manager, International Printing Ink, as moderator, substituting for W. Harvey Glover, president, Sweeney Lithograph Co., Bellevue, N. J., who at the 11th hour was forced to cancel his appearance, due to his wife's serious illness.

Officers and panel are shown; seated L. to R.—George N. Nicolaidis, Acme Printing Co., Litho Club vice president;

Albert H. Wain, Metropolitan Litho & Publishing Co., president, and Chester Gramstorff, S. D. Warren Co., secretary.

Standing, L. to R., panel men: Theodore E. Makarius, Pope & Gray Co., Clifton, N. J.; Daniel J. Murphy, Daniel Murphy & Co., New York; William S. Law, IPI, moderator; Norman J. Bearse, Champion-International Co., Lawrence, Mass., and Joseph W. Mazzaferri, Colcraft Lithoplate Co., Philadelphia.

The panel answered questions from the meeting, and discussed at length the practical and technical phases of the offset process.

Mr. Wain presented each speaker with a framed certificate of appreciation, for their contribution to the educational program of the BLC.

Chicago Reviews New Plates

The Chicago Lithographers Club, arranged a panel discussion of plate-making for its October meeting at Toffenetti's Monroe Street restaurant, with three guest speakers enlisted to bring members up to date on developments which have come about in this field since the last club discussion of this topic two years ago.

Ken Murphy of Minnesota Mining & Mfg. Co., covered all phases of making, handling and storing "3M" plates and told why presensitized plates "are here to stay." Don Grant, mid-western representative of Litho Chemical & Supply Co., covered the copper-aluminum plate, telling how

it is made and its advantages for long runs and top quality. To provide a comparison Frank Oehme, midwest field manager of Printing Developments, Inc., described the Lithure positive process plate and the newer Lithengrave negative process plate and also discussed field service problems encountered in their use to date, as related to camera, plate and press departments.

Among business matters brought before the club by Pres. Elton Baker of John Dickinson Schneider Co., was the adoption of a new constitution and by-laws, which had earlier been revised and recommended for approval by the board of governors.

LITHO CLUB GUIDE

BALTIMORE

Clarke J. Fitzpatrick, Jr.
16 East 25th St.
Baltimore 18, Md.

BOSTON

Chester Gramstorff, Secy.
Sanderson Bros.
No. Abington, Mass.

CHICAGO

James Ludford, Secy.
216 N. Clinton St., Chicago 6, Ill.

CINCINNATI

Halpin Eckard, Secy.
Nielsen Litho. Co.
4142 Airport Rd.
Cincinnati 26, Ohio

CLEVELAND

Clarence E. Livingston
Conifer Lithograph Corp.
1771 East 24 St., Cleveland, Ohio

CONNECTICUT VALLEY

Leslie E. Phillips, Secy.
N. Maple St., Hazardville, Conn.

DALLAS

E. D. Malone,
Southwest Printing Co.
Dallas, Tex.

DAYTON

Edward Bode, Secy.
504 Marjorie Ave.
Dayton 4, Ohio.

DETROIT

Wheeler Calender, Secy.
Printing Dept.
Ford Motor Co.

HOUSTON

Chloe Lee Mallett, Secy.
2104 Wichita, Houston

MILWAUKEE

Dick G. Kregel, Secy.
5720 W. Thurston Ave.
Milwaukee 16, Wis.

NEW YORK

Leonard E. Adams
40-42 Hartley Place
Fairlawn, N. J.
Meets 4th Wednesday, Building Trades Club

ONTARIO

Robert Elgie, Secy.
26 Lombard St., Toronto, Ont.

PHILADELPHIA

Joseph Winterburg, Secy.
622 Race Street, Philadelphia 6.
Meets 4th Monday, Poor Richard Club.

QUEBEC

Dave Riddell, president
Montreal Litho. Co., Montreal, Canada.

ROCHESTER

Frank H. Spoto
626 Westchester Ave., Rochester 9, N. Y.

ST. LOUIS

M. G. Cornor, Secy.
Hallenberg Press, Inc.
114 N. 7th St.

TWIN CITY

Herbert Werner
H. M. Smythe Printing Co.
178 E. 9th St., St. Paul, Minn.

WASHINGTON

Dave Fell, Secy.
PO Box 952, Benj. Franklin Sta.
Washington, D. C.
Meets 4th Tuesday.

NAT'L ASS'N OF LITHO CLUBS

Sol D'Alessandro, Exec. Secy.
2729 Prospect Ave., Cleveland 15, Ohio.

N. Y. Looks at Photo Engraving

Members of the Litho Club of New York had a chance to see what makes photo engraving tick when the Eastman Kodak color motion picture "Modern Photo Engraving" was shown at the club's October 28 meeting. Hal Potts of Eastman Kodak Co., was on hand to introduce the subject, and to further elaborate on points on which club members asked questions.

About 100 members and guests were present, somewhat fewer than normal because of the opening in

Chicago the same day of the convention of the National Assn. of Photo-Lithographers.

The club is to have a color movie on the Intertype Fotosetter machine "A New Era in Printing" as a feature of its November meeting.

A representative of the Intertype Corp. also is to be on hand to answer questions.

The club's December schedule will take up the combined Christmas Party in which it is cooperating with three other organizations.

Don Rovegno, Sweeney Lithograph Co., club vice president and program chairman, said that the club may make a trip to Springdale (Conn.) Laboratories where Time Inc.'s research program is carried on.

New club members include Jerome Freedland, Remington Rand, Inc., and Thomas J. Cavallaro, Schlegel Litho. Corp.

Kirby at Milwaukee

Roy J. Kirby, American Type Founders, Chicago, was scheduled to address the Milwaukee Litho Club at its October 27 meeting at Moser's Cafe. Mr. Kirby was to speak on the printing industry in general with emphasis on the economics of printing equipment.

The club's annual fall festival was planned for October 31 at the Elks Club. A program with a buffet supper, prizes, floor show and dancing was planned.

Dayton Hears Chas. King

Charles King, technical advisor and assistant plant superintendent of U. S. Printing & Litho Co., Cincinnati, addressed the Dayton Litho Club at its October 12 meeting, held at Neil's Restaurant. Mr. King discussed developments in offset plates, and the 35 members and guests present had many questions following the regular talk.

A tour of the plant of Dayton Rubber Co. where rollers and other products are made, was the feature of the Dayton Litho Club's opening meeting, September 14. About 40 made the trip, which also included dinner. In addition to viewing the many operations in the plant, the men also were shown a movie featuring the Dayton color separators for presses.

The club planned a regular monthly meeting for November 2, and the annual Christmas Party has been announced for December 10 at Sutt-miller's.

Baltimore Re-elects Officers

Officers of the Litho Club of Baltimore were re-elected at the club's annual business meeting October 19 at the Stafford Hotel. They are Na-



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thaniel Gamse, Gamse Lithographic Co., president; T. King Smith, of his own firm, vice president (elected to fill a vacancy); Clarke J. Fitzpatrick, Jr., George Keller, Inc., secretary; and George Weger, Arthur Thompson & Co., treasurer.

Elected to the board of governors were Lawrence Littman, Lord Baltimore Press; J. P. Baldwin, Glenn L. Martin Co.; Theodore Schmid, American Bank Stationery Co.; and Fred C. Wikoff, Sinclair & Valentine Co.

Jack O. Blades, president of the Washington Litho Club, and first vice president of the National Assn. of Litho Clubs, addressed the October meeting, discussing the work of the national organization, which includes Litho Clubs throughout the East and Midwest. Mr. Blades is in charge of the printing department of the Acacia Mutual Life Insurance Co. in Washington. About 53 members and guests attended the meeting.

At the Baltimore club's November 16 meeting, a motion picture was to be shown, dealing with the preparation of sheet metal for metal lithographing. A representative of a steel company was to speak and answer questions.

The club's annual Christmas party is planned for Saturday, December 19 at the Lord Baltimore Hotel. Dinner, music, gifts for the ladies and other events are being planned. Ed Stermer is general chairman.

Wash. Elects Mortimer

The Washington Litho Club elected Frank H. Mortimer, Government Printing Office, president at its October meeting. L. B. Krebs, National Publishing Co., was elected vice-president; D. B. Fell, Dept. of Navy, secretary; and R. S. Wathen, Federal Lithograph Co., was elected treasurer.

An address on the "Latest Lithographic Techniques" was presented to the group by Kenneth Burchard of the Carnegie School of Printing Management.

The following were elected commercial governors: F. D. Corcoran, Haynes Litho Co.; L. Wesley Jones, Colorstone Press; M. J. Eckert, Columbia Planograph Co.; H. T. Driver, Batt, Bates and Co. Inc.; W. T. Stant, Stant Litho Service.

New government governors are: F. A. Fowler, Coast & Geodetic Survey; R. H. Simmons, Govt. Prtg. Office; C. M. Seaman, Dept. of Navy; and M. H. Egger, Army Map Service.

Newly elected associate governors are: R. C. Firor, A. B. Dick Co.; and G. B. Miller, Interchemical Corp.


Blattenberger Re-elected

The litho club of Philadelphia re-elected Walter Blattenberger, Zabel Bros. Co. president at the October 26th meeting. Other officers are J. L. Starkey, Edward Stern & Co., vice-president; A. Given, Nat'l Decal-

comania, treasurer; and J. H. Winterburg, Phillips & Jacobs, secretary.

Reports on the "Fundamentals" and "The Press" were given by J. Reynolds, assistant pressroom superintendent at Dando Schaff Printing & Publishing Co. and Charles Whitecar, pressroom foreman at Graphic Arts, Inc.

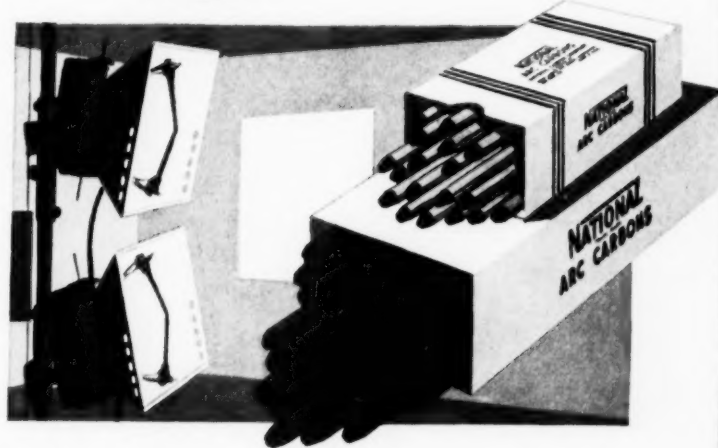
An announcement of the Ladies Night was made for February 6, to be held at the Benjamin Franklin Hotel. Activities at the recent fall outing were also discussed.



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Cleveland Club Visits IPI

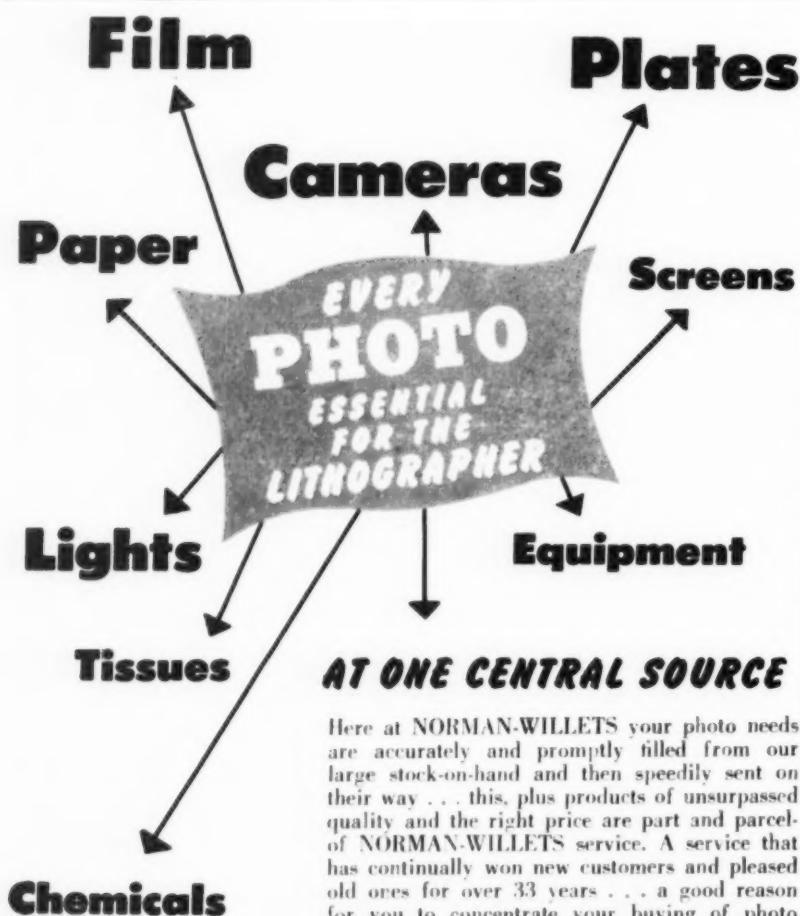
The Cleveland Litho Club was scheduled to visit the Cleveland plant of the Printing Ink Div., Interchemical Corp., as its activity for October.

The club's opening fall meeting, September 24, brought out an attendance of about 100 members and guests. This meeting was held at the Moose Club, 2107 E. 22 St., a new location for the Litho Club, and meeting dates this year are on the fourth Thursday of each month. A

review of past educational programs was held, with William Stone, Copier Lithograph Corp., as moderator. Panel men were Andy Balika, Copier, president of the National Assn. of Litho Clubs; Richard May, Rex Litho Plate Co.; William Gish, Photo Color Co.; Herbert Leedy, Aides Development Co.; and Clarence Wolters, Unger Printing Co.

A guest at this meeting was 79 year-old George Wills, who has been a pressman since 1889. He started

his trade in England, coming to the U. S. early in 1900. He became interested in offset, and was working in San Francisco as a pressman at the time of the earthquake in 1906. He traveled through Europe for the Harris company in 1913, and erected some presses there. Returning to America he held supervisory positions with Traung Label Co., Montreal Litho Co., American Label Co., and others. He is now retired, and resides in Berkeley, Calif. Mr. Wills was a guest of Ralph Bazold, Sr., while in Cleveland.



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Club Tours Collier Plant

Members of the Cincinnati Litho Club were to be guests of the Crowell-Collier Publishing Co., Springfield, O., on Nov. 10. The trip was to be made in chartered buses, and an inspection trip through the plant was arranged following dinner there.

Eighty members and guests were present at the monthly dinner meeting on Oct. 15 in Hotel Alms, where two new films of the Champion Paper and Fibre Co., Hamilton, O., were shown. Richard Fischer, a past president, presided at the business session in the absence of president Lawrence Dougherty, who on vacation, and vice president William E. Staudt, who is hospitalized.

Staudt Has Hand Injury

William E. Staudt, vice president and plant superintendent of Young and Klein, Inc., and vice president of the Cincinnati Litho Club, suffered an unusual accident recently when the flesh was torn from the palm of his right hand while he was adjusting a press. New skin is being grafted from his left arm, and his physician says he will be able to again use his hand when the grafting is completed late this year.

Two other Litho Club members recovering from recent surgical operations are Theodore Williams of the platemaking department, Stevenson Photo Color Separation Co., and Arthur Hunnemeyer, vice president, Technicraft, Inc.

Equipment

SUPPLIES, BULLETINS

Test Kit for Photo Copying

The Gilbert Paper Co., Menasha, Wis., has introduced a new line of translucent master papers and is offering a free sample test kit of these papers for trial on direct copy machines.

According to the Gilbert Company, the new line of translucent papers makes possible clean, sharp copies by the diazo method by permitting light to pass through the paper and transfer the material to be copied at a faster rate. Among the other advantages

are said to be strength provided by the cotton fibre content, and cleanliness which has been obtained by careful selection, washing, and processing of the fibres.

The kit contains samples of various weights of papers. A supply of both blank test sheets and "dummy" forms is provided in the test kit. They can be obtained through local Gilbert Paper merchants or by writing to the Gilbert Paper Company, Menasha, Wisconsin.



New Vacuum Frame

Simpler and speedier operation is claimed for this new Robertson Model J vacuum printing frame, because of several new features. These include a vacuum reserve tank that permits operation only seconds after the frame is loaded; adjustment to a fixed pressure that can be adjusted to individual needs; a counterbalanced glass lid; the entire frame is centered on the base so that the frame can be swung into a vertical position for exposing; a large utility drawer offers waist-high storage space for masking strips and other necessary items; a 15 minute bell timer indicates exposure time; the

1/4 h.p. pump and motor unit is cushion-mounted for quiet operation.

Robertson also has available an economy model vacuum printing frame which is the same in construction as the Model J except that it is furnished without the vacuum reserve tank, vacuum control switch, drawer and timer.

Both the Model J and the economy Model JE are available in a variety of sizes. Additional information is available from the company, 3067 Elston Ave., Chicago 18, Ill.

New Magnesium Etch Method

A new chemical method whereby high quality magnesium printing plates can be made much faster and more economically than by conventional practices was revealed by H. E. Swayze, development engineer of The Dow Chemical Company, before the 57th Annual Convention of the American Photoengravers Association in Boston, last month.

Plates made by this process are usable for direct printing on paper or for the preparation of duplicate printing plates. The process also will be important in dry offset, it is thought.

Essentially, the new process consists of the application of a unique etching solution to a magnesium alloy plate in a specially-designed machine. Plates prepared by the Dow process are etched cleanly to printing depth in from one-fifth to one-tenth the time required by present means. Sharp, clearly-defined lines or type characters are easily obtained, it is claimed. Printers engaged in the test program have indicated that the quality of the etch sets a new standard for the industry.

Complementing the new high speed photographic typesetting already available to the printing industry, this new etching development offers printers a rapid, economical means of converting an image on photographic film to a quality magnesium printing plate. As a result, the new etching process opens up new uses for photoengraved plates in the newspaper, book, business form, and label fields.

Magnesium printing plates have

been available to printers for eight years and are now used by 25% of the commercial and newspaper engravers in the United States and Canada, Dow said.

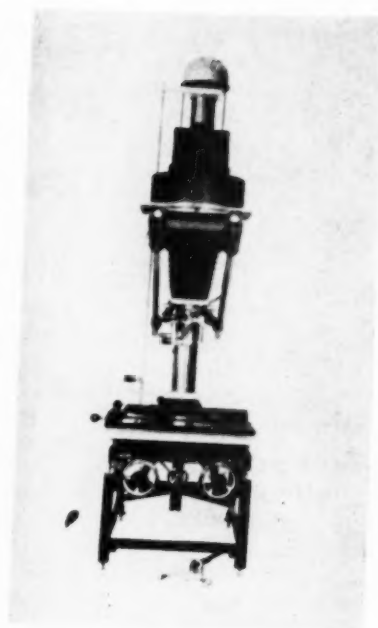
Test programs are being conducted with six large printing companies. When these tests are completed, the process will be made available under license from The Dow Chemical Company.

Harris Distributes Equipment

Kenro darkroom safe light packages, and other darkroom equipment

are now being distributed by the Special Products Div. of Harris-Seybold Co., Cleveland. The line is manufactured by Kenro Graphics, Inc., Chatham, N. J. Easy See safelamps in dual intensities and colors are included. A red developing safe light and a white inspection light are offered in two sizes, 25 x 25" and 26 x 36". A new 12 x 24" size duplex red and white light has been brought out for smaller darkrooms.

Descriptive literature is available from all Harris-Seybold offices, the Kenro company announced.



New Saltzman Enlarger

J. G. Saltzman, Inc., 480 Lexington Avenue, New York 17, N. Y., announced recently the introduction of the new Caesar-Saltzman Condenser Type Enlarger for the graphic arts industry.

This new enlarger with condenser light source features the following: lenses of short focal length for reductions; cones of various lengths for reductions; variac for control of light and kelvin output for color separations; electronic timer; special positive interlocking lens and camera motion; precision reducing negative holders. The Caesar-Saltzman Condenser Type Enlarger has been thoroughly tested and approved.

Distributes Brown's Bristol

Resistall Index Bristol, made by the L. L. Brown Paper Co., Adams, Mass., is now being distributed by Zellerbach Paper Co., in Sacramento and Fresno, Calif., and Spokane, Wash., the paper mill announced in October.

Adds Press in Dallas

Fine Arts Litho Co., Dallas, recently installed a Miehle 36 offset press, said to be the first of this press model to be installed in the Southwest. Walter M. Pietsch, executive vice president of the Dallas firm, said that this is one of the first steps in a long range expansion program under which it is planned to bring to the Southwest more modern and complete

LITHOLINE-T

LITHOLINE-T is a translucent paper coated with an extremely vigorous and highly orthochromatic emulsion. It is intended for the reproduction of line drawings, tracings, plans etc., by camera work projection or contact.

DARKROOM LIGHTING

Standard Red Light

DEVELOPING

All standard formulas produce splendid results in approximately 2½-3 minutes at 68°F.

STOP BATH

After developing is complete, remove the paper promptly from the developer and wash it briefly, or better still, immerse it in a standard 28% acetic acid bath with water.

FIXING

The use of an acid fixing bath is required—any standard formula.

WASHING

After the paper is fixed, wash it for about 10 minutes in running water.

DRYING

Squeegee the paper well and clip it up in a drying cupboard or a dustfree place.



LITHOLINE-T is used in the graphic industry for the making of line and screen negatives with extremely dense blacks and sharply defined clear whites.

The paper has an anti-halo backing which helps greatly in obtaining a perfect rendition of the minutest details. The water-proof base ensures a very fast washing and drying.

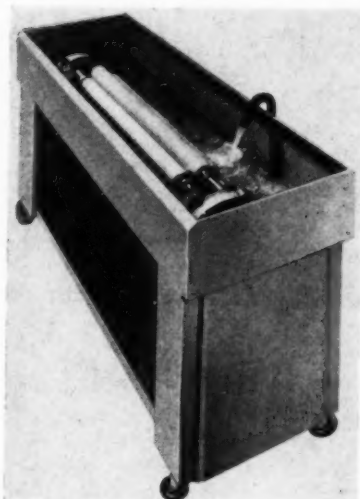


For further details write to:

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NEW YORK 19, N. Y. CHICAGO 6, ILLINOIS LOS ANGELES 38, CALIFORNIA
IN CANADA: TORONTO 2-B, ONTARIO

facilities for offset lithography. The new press handles sheets up to 23 x 36" in size, and runs up to 6500 per hour, he said.



New C-S Roller Washer

C-S Roller Washer of 1279 W. 3rd St. Cleveland, O. have recently announced a new self-washing dampener roller washer (above). It comes in three sizes: 14 x 20 to 17 x 22; 14 x 20 to 22 x 34; 14 x 20 to 35 x 45. Larger sizes are available on order.

LEGAL NOTICE

Statement of ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 2331).

Of Modern Lithography, published monthly at New York, N. Y., for October 1, 1953.

1. That the names and addresses of the publisher, and editor: Publisher, Industry Publications, Inc., 175 Fifth Ave., New York City, Editor, Robert P. Long, 175 Fifth Ave., N.Y.C.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Industry Publications, Inc., 175 Fifth Ave., New York 10, N. Y.; Ira P. MacNair, 254 W. 31st St., New York 1, N. Y.; Wayne E. Dorland, 175 Fifth Ave., New York 10, N. Y.; James Duncan MacNair, 254 West 31st St., New York 1, N. Y.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is

required from daily, weekly, semi-weekly, and tri-weekly newspapers only.)

Signed—Robert P. Long, Editor

Sworn to and subscribed before me this 21st day of September, 1953.

(Seal)

Alice Christmas

(My commission expires March 30, 1955.)

Offers Color Preparation Service

Color separation service and copy preparation for office duplicator offset equipment and for small presses are offered by the newly formed Car-sal Co., 10 East Erie St., Chicago 11, Ill. The company was formed by D. J. Carlson, president of D. J. Carl-

son & Associates, advertising and art firm, at the same address.

New Automatic Engraver

An automatic photo-engraving machine, imported from Germany, was introduced last month in the U. S. by Consolidated Photo Engravers and Lithographers Equipment & Supply Co., Chicago. The machine produces by electronic scanning and by the automatic operations of a stylus, plastic halftone engravings for letterpress printing.

THE NEW MAGIC CARPET



TO OFFSET
PRODUCTION

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**PRE-SENSITIZED
ALUMINUM OFFSET PLATES**

You'll think you're a magician when you process the new ENCO Pre-sensitized aluminum offset plates — it's so easy and so fast.

Just 2 steps — EXPOSE and DESENSITIZE and the plate is ready for the press.

ENCO Pre-sensitized aluminum plates do not stretch, the unexposed printing surface is easily identified, there's a visible image after exposure, the plates are fine grained and have great resistance to oxidation, you'll get good sharp dots and long runs.

For speed and economy — you need ENCO Pre-sensitized aluminum offset plates. Available for most offset presses.

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data on ENCO Pre-
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minum or paper
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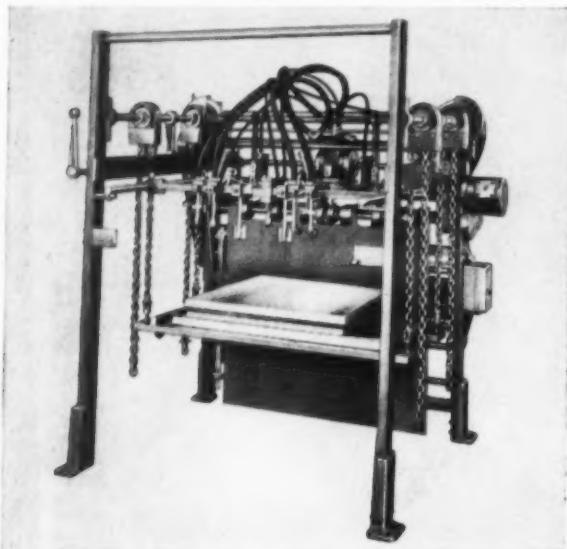
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Please send complete data on
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size press.

for
NAME
COMPANY
ADDRESS
CITY

STATE

Dexter Continuous Reloading Metal Sheet Feeding Eliminates Loading Time Losses



The Dexter Metal Sheet Feeder

The Dexter Metal Sheet Feeder automatically feeds sheets to press, coater, slitter or other machine. It handles stock from 38 to 24 gauge, 36 x 44" to 14 x 16", loads up to 6,000 lbs.

The feeder automatically separates and picks up metal sheets from pile and advances them to registering or feeding-in point.

Reloading mechanism eliminates need of stops to reload.

Should two sheets adhere, reject mechanism diverts them to reject tray without stopping machine or slowing down production.

Fewer stops and less tripping make for work of more uniform quality.

There is no marking or scratching of sheets.

Stock may be trucked into feeder by either electric or hand lift trucks or by means of floor load conveyors.

Special feeders can be supplied to handle up to 16 gauge, 48 x 144" and 30,000 lbs. load.

The services of our engineers and organization are available, without obligation to you, for consultation in development of automatic feeding of various types of machines used in your plant for handling tin plate, black iron or other metals in sheets.

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GELB DEMONSTRATES...



GELB IMPROVES UPON GELB

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 **Gelb Color Masking Reproducer**

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 **Litho Plate Whirler**

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Complete Line of Photo-Mechanical Equipment

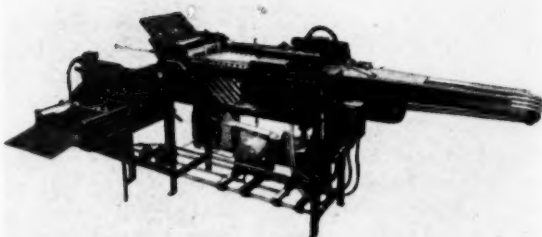
GELB

Jos. Gelb Company

356 West 40th Street • New York 18, N. Y.
Tel. BRyant 9-5071

New Dexter Folder

The Model "AT" folder (illustrated), latest addition to the Cleveland line of folders, manufactured by the Dexter Folder Co., is designed to handle the product of the increasing popular 17½ x 22½" automatic presses . . . This new model has offset or letterpress. This new model has four fold plates in the parallel section and



four fold plates in the right angle section, offering a wide choice of impositions.

Booklet on Onion Skin Uses

To correct the idea that onionskin papers are used exclusively to save space in filing cabinets, the Neenah Paper Company, Neenah, Wis., has issued a new booklet printed on onionskin papers entitled, "Three Keys to Selection and Use of Neenah Thin Papers".

The booklet recommends a wider use of high grade onionskins. For example, it suggests using onionskins made with 75% to 100% cotton fibers for legal and business records that must be kept in perfect condition for many, many years. It suggests using high grade onionskins for executive air mail stationery, multi-page documents and carbon copies that require prestige.

Since onionskin papers, made with 25% new cotton fibers, are made in four colors, the booklet suggests that each department in a company use its own color to avoid mis-filing carbon copies.

Booklet on Heat Seal Paper

"Label Impact," a 12-page, illustrated handbook on heat seal papers has been issued and is available for distribution by the Nashua Corporation, Nashua, N. H.

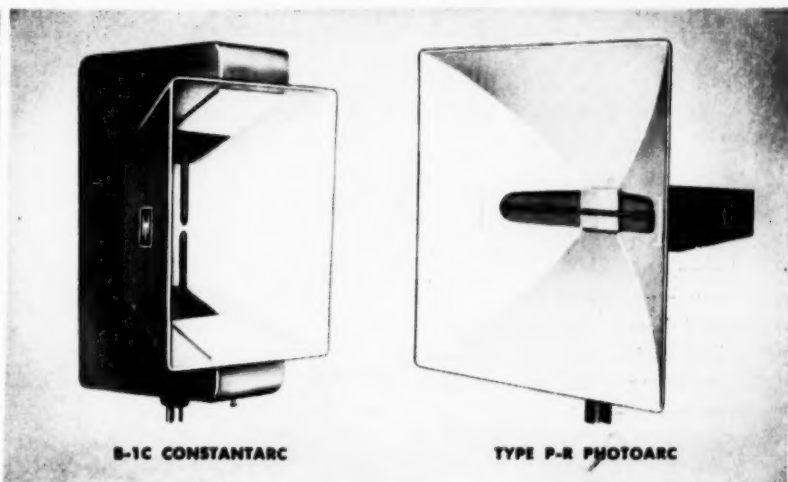
New Roller for Multiliths

A new heavyweight all-metal replacement rider roller which is said to improve presswork results on Series 1200 Multiliths has recently been placed on the market by Litho Engineering & Research, 3241 Eastlake Ave., Seattle 2, Wash. A new descriptive folder on the "Hefty-Roller" is available.

New Film for Silk Screen

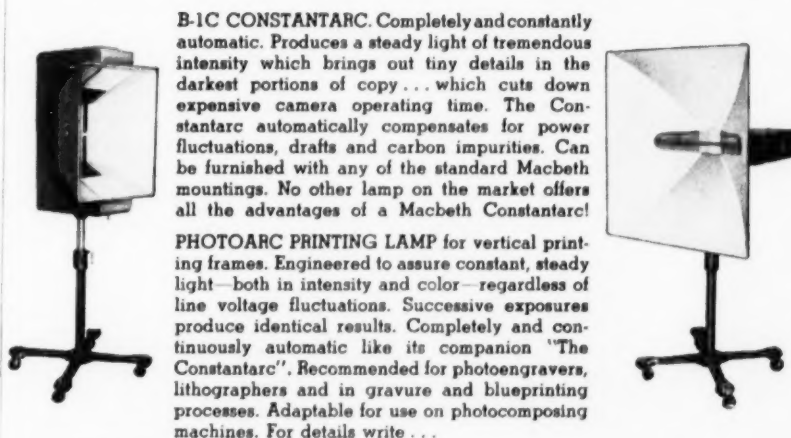
The development of a new industrial photographic film for use in the silk screen printing process was announced by the Du Pont Co.

Details of the film's characteristics and applications were to be released at the annual convention of the Screen Process Printing Association in New York on November 1. The new film is expected to have an important effect upon present silk screen printing methods.



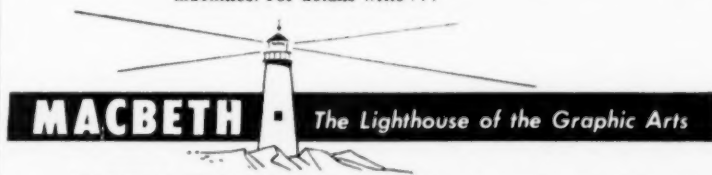
For Camera . . . for Printing . . .

MACBETH Arc Lamps are light-years ahead!



B-1C CONSTANTARC. Completely and constantly automatic. Produces a steady light of tremendous intensity which brings out tiny details in the darkest portions of copy . . . which cuts down expensive camera operating time. The Constantarc automatically compensates for power fluctuations, drafts and carbon impurities. Can be furnished with any of the standard Macbeth mountings. No other lamp on the market offers all the advantages of a Macbeth Constantarc!

PHOTOARC PRINTING LAMP for vertical printing frames. Engineered to assure constant, steady light—both in intensity and color—regardless of line voltage fluctuations. Successive exposures produce identical results. Completely and continuously automatic like its companion "The Constantarc". Recommended for photoengravers, lithographers and in gravure and blueprinting processes. Adaptable for use on photocomposing machines. For details write . . .



MACBETH ARC LAMP COMPANY 141 Berkley St., Philadelphia 44, Pa.

Printers' Problem Booklet

"Trouble Shooting for Printers," a booklet containing "tricks of the trade," has been released by the Kimberly-Clark Corp., Neenah, Wisc.

The booklet is a collection of time-saving hints and ideas that have been submitted by printing craftsmen during the company's current advertising campaign, "Let's Swap Ideas." The campaign offers a \$50 U. S. Government Savings Bond for every suggestion used in an advertisement. These have featured helpful tips on printing and the graphic arts that save time, money, and energy for printers and lithographers.

Free copies are available from the Kimberly-Clark distributors, or by writing the company directly.

DuPont Screen Process Film

E. I. du Pont de Nemours & Co., Wilmington, Del., announced recently a new screen process film which may be exposed directly in a copy camera, printed by projection with a regular darkroom enlarger, or used in a con-

tact printer. No other screen stencil material is considered fast enough for camera use.

It is reported that with this new film, it is not necessary to make a negative and then a positive of an original, in which a change of size is desired. Another significant advantage is that after processing, the film may be dried and stored for future use, or mailed to printers who lack equipment for making photographic silk-screen resists. Total processing time is six minutes.

To use the processed film, the printer simply has to wash it in hot water for a couple of minutes, mount it on a screen, dry and strip off the base. The stencil is then ready for use.

The new film is expected to simplify and speed up screen process production, reduce costs, and allow better quality in certain types of screens, such as 24-sheet halftone poster work.

Report on Photo Chemicals

A government research report, *Rapid Photo-Processing Solutions*, PB

109857, was made public recently, which describes processes for creating better photographic papers and film developers. The report also discusses the effects of improved chemicals in reproducing images.

Descriptions are made of techniques testing commercial developing chemicals, photographic developers, and additives. Discussed also are principles of operation, aging processes, etc.

Copies are available from the Library of Congress, Publication Board Project, Washington 25, D. C. The report contains 250 pages with tables. Microfilm costs \$9.00; a photostat \$31.25.

Split Roller Bearings

Cooper Split Roller Bearings Corp., Pittsburgh, Pa., have recently issued a booklet describing the split roller bearings. Advantages of the split feature are detailed as easier dismantling, and more rapid and efficient reassembly.



Black Magic

with **"MAX-ARID"**
MAXIMUM DRYNESS

"Super-Speed" Drying OFFSET BLACK & COLORS

- Super-Speed drying allows almost immediate delivery of rush jobs on coated papers. Uncoated papers can be backed up in 1 to 2 hours.
- Cuts time between press run and folding . . . without offset.
- Fuller body assures stronger color and complete coverage.
- Complete range of COLORS, with the same "Max-Arid" construction for quick setting and drying, is available.
- May be mixed or blended with regular offset inks to improve their setting and drying powers.
- For all offset presses.

Free SAMPLE

Contact your Distributor . . . or send TODAY for the FREE SAMPLE and try "Max-Arid" yourself.

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	BARTCH SERVICE & SUPPLY COMPANY 1036 Speer Blvd. — Denver, Col.
	GANS INK & SUPPLY COMPANY 621 E. Third St. — Los Angeles, Calif.

US Litho-Print Incorporates

United States Litho-Print Corporation, 3229 Bergenline Ave., Union City, N. J. has filed incorporation papers recently, naming A. R. Smith registered agent. Capitalization is 100 shares without par value.

Records Meeting Dates

Meeting dates of all graphic arts organizations are being compiled by the Printing Industries of Philadelphia, Thomas McCabe of the association said last month. The information contained in the comprehensive calendar will be available to all organizations in planning meetings in the future.

Utah PIA Meeting

The first in a series of meetings, based on information received from the Printing Industry of America was held October 29th, by the Salt Lake City, Utah local group. The meeting was devoted entirely to ratio studies, and was presented by Jeff Ward of Porte Publishing Co.

Supplymen at Asbury Park

The sixth annual winter weekend social outing of the Printers Supply Salesmen's Guild of New York was to be held November 7 and 8 at the Berkeley-Carteret, Asbury Park, N. J. Events included a Saturday luncheon, afternoon card games, cocktail party and dinner, and Sunday breakfast. Fred H. Pinkerton, Reinhold-Gould, Inc., is president of the Guild.

Dennison Execs Retire

Six executives at the Dennison Mfg. Co., Framingham, Mass., will retire during the next few months, it was announced recently.

They are: R. A. Maish, director and vice president in charge of marketing; H. N. Dowse, clerk; S. W. Van Ness, retail store consultant and former director; H. E. Reynolds, purchasing agent; E. S. Freeman, auditor; and E. R. Karb, division manager of the Crepe and Gumming division.

Tin Labels Gain

The increase in metal containers, and lithographed labels was stressed at the annual convention of the Label Manufacturers National Association

held in Chicago the week of October 23rd. H. Jaeger, vice president and general manager of Geyer Advertising pointed out that beer cans with lithographed labels were winning out over bottles; also that more carbonated beverages were being packed in cans; and that frozen foods were also being packed in lithographed tin cans.

New Litho Club in Buffalo

A new Litho Club has been formed in Buffalo, N. Y. and meetings are

being held the first Wednesday of each month at the Bavarian Inn, 2227 Genesee St. Fred M. Hoelperl, of Baker, Jones, Hausauer Co., said to be the prime organizer of the new club, was elected president. He formerly was active in the Cleveland Litho Club. Vice president is Paul Zwerlein, Bradley-Ward Co.; secretary is Vic Reisch, and treasurer is Gene Edwards, both of Sale Litho. Co. The club will apply to the National Assn. of Litho Clubs for admission, Mr. Hoelperl said.



Just 5 Minutes To Make Small Plates RIGHT IN YOUR SHOP

with the **Colight**
TRADE MARK



EXPOSURE FRAME

Complete!
**SELF
CONTAINED**

3 MODELS

- Model "B"
(10 x 16 Plate)
- Model BV-1617
(To 15½ x 22½ Plate)
- Model BV-1722
(To 17 x 22 Plate)

NO SPECIAL EQUIPMENT OR EXTRA HELP REQUIRED!

COLIGHT'S simplicity, speed, and ease of operation will amaze you. . . . Completely self-contained. No are lamps or other equipment needed. No special wiring or plumbing. . . . Anyone in your shop can operate successfully with only few minutes instruction. . . . Every shop using small offset presses (including 17 x 22) will find that COLIGHT saves plate-making delays, and speeds up shop production.

WRITE FOR LITERATURE—PRICES

COLIGHT Exposure Units are sold by leading equipment and supply dealers in principal cities in U. S. and Canada. Contact your nearest dealer, or write us for FREE illustrated folder giving the complete story and describing all models.

COLIGHT—the exposure frame that is complete and self-contained, and now makes it possible for YOU to realize the tremendous advantages of presensitized plates! . . . With the COLIGHT, you can make finest quality plates in *minutes*—line or halftone. Special directional glass with fluorescent lights prevents undercutting. . . . COLIGHT pays for itself in surprisingly short time, and quickly becomes a real profit-maker. . . . Investigate COLIGHT today. . . . The nearest dealer will gladly arrange to give you a practical demonstration on request.

COLWELL LITHO PRODUCTS, INC.



616 Fifth Avenue South
MINNEAPOLIS 15, MINN.

WEBENDORFER

(Continued from Page 93)

tion, as many as eight or ten thousand fliers an hour.

The printers considered the proposal. They consulted other manufacturers who told them it couldn't be done. And they came back to J. F. for his sheet-fed presses.

Mr. Webendorfer was so sure he could build a special press to do the job that he refused to sell them the

presses they thought they wanted. In addition, he promised to produce the special press, install it, and then remove it without cost to the customer if it failed to meet every test.

The offer was accepted. The press worked. In fact, it produced 12,000 per hour. From then on, Mr. Webendorfer was in the special web-fed offset press manufacturing business.

Since that long-ago time, he and his staff of engineers have designed and built many hundreds of special business forms presses, magazine

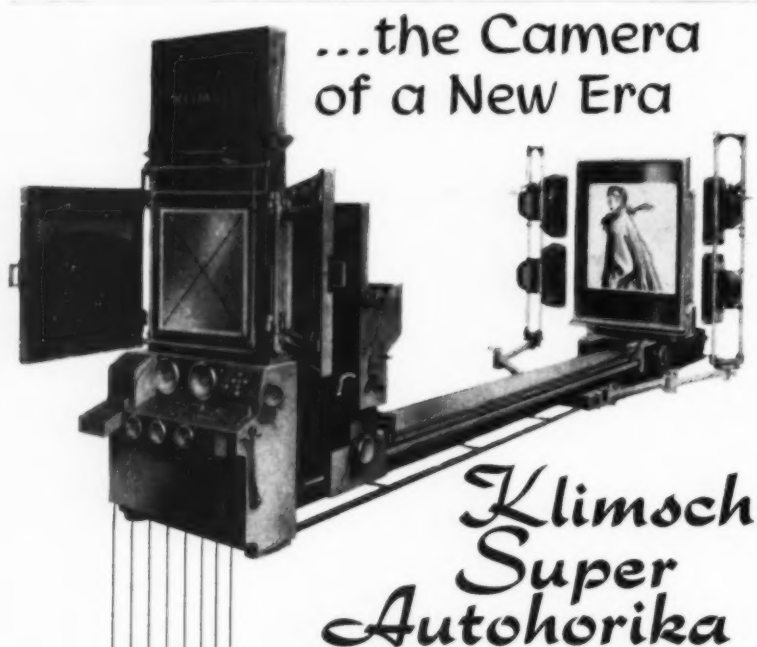
presses, newspaper presses, booklet presses, check presses, bank book presses, printing collators, carbon processors, and other high-precision engineered equipment for the printing trades.

In 1933 Mr. Webendorfer and Thomas Roy Jones of American Type Founders joined forces, and the Webendorfer operation became a division of ATF, making it the largest graphic arts supplier in the world. As the web-fed part of the business expanded, manufacture of sheet-fed presses was transferred to Elizabeth, N. J., to make room for building more of the huge magazine presses, forms presses, and collators at Mount Vernon. The Little Giant is now in its sixth model, and the sheet-fed offset presses, now known as ATF Chief presses, are made in three sizes, 14 x 20, 17 x 22 and 22 x 29.

An interesting side-light upon the character of Mr. Webendorfer was shown when he received his million dollar share of the ATF deal. He divided a quarter million of it with his employees.

Last year, construction was started on a new plant at Mount Vernon. It will be fully occupied this month and will increase the manufacturing facilities for web-fed presses materially. Its 112,500 square feet of manufacturing floor space is of the most modern design and construction, and the plant will include the divisional administrative, engineering, research laboratories, personnel and sales offices for web-fed offset and gravure equipment. It is located on Sanford Boulevard in Mount Vernon.

Today Webendorfer presses are known everywhere. Presses of Mr. Webendorfer's original designs are printing *The Reader's Digest* in Finland and South America. They are printing daily newspapers in Pakistan and other Far Eastern places. They produce *The Missouri Farmer* and *The Baptist Standard*. They turn out greeting cards by the carload in Chicago. They print propaganda leaflets for use by the armed services at the rate of more than a million a day. They have been flown in by airplane to army installations over the world. They are standard print-



...the Camera of a New Era

Klimoch Super Autohorika

Here's a darkroom camera of unexcelled precision that can be used for all types of reproduction. It is the first completely automatic focusing camera of its kind. Set the percentage of reduction or enlargement and electric power moves lens and copyholder, keeping exact focus in one synchronized automatic operation.

The SUPER AUTOHORIKA also features a new system of built-in straight-line image reversing. Size and focus remain exact without moving copy or camera. No extra attachments needed.

The SUPER AUTOHORIKA has a fully centralized darkroom control with push-button operation. The camera is compact, streamlined and comes complete with lens, filter disc, arc lamps, vacuum pump, automatic timer and full electrical equipment.

Plate size: 24" x 24" or 32" x 32"

Screen size: 32" or 40"

For complete information contact any of the BESCO OFFICES listed below

BRIDGEPORT ENGRAVERS SUPPLY CO.

BRIDGEPORT 2, CONNECTICUT

BOSTON: 453 Atlantic Avenue

CLEVELAND: 1051 Power Avenue

NEW YORK: 525 W. 33 Street

CHICAGO: 900 N. Franklin Street

ATLANTA: 259 Peachtree St., N.E.

ing equipment on U. S. Naval vessels.

Mr. Webendorfer's formula for success is based upon two main tenets. Unlike many an inventor before him, he is a good businessman as well as a mechanical genius. He guided the company through the depression of the 1930's when many businesses curtailed their operation or folded altogether. But his company was able to continue without a single layoff during the long, dark years. In fact, Mr. Webendorfer says that never in its history has his company fired or laid off a single employee.

The second "secret of success" is the development of "team play." He accords the highest praise to all of his associates, whose services contributed to the eventual outcome of the operation. Two of his early associates mentioned particularly were the late George Wills, Mr. Webendorfer's partner, and the late Henry Bassett, his chief press design engineer.★★

TRAINING

(Continued from Page 43)

does the journeyman receive instruction which he can immediately apply, but he becomes an enthusiastic contributor to that program. Many valuable ideas, which he may have, will be brought out for the good of the department and the benefit of all. Don't underestimate the value and potential return, of a journeyman training program! It has many secondary values which can be as important as the immediate good of the training program itself.

Training Foremen

We have talked about apprentice training, and about journeyman training, now let us consider the matter of training for foremen, assistant foremen, and keymen. Almost invariably, the foreman is chosen from the ranks, and rightly so. He is chosen for the job because he has proved himself to be an outstanding craftsman. He has worked hard and long at learning his trade and developing skill at it. And, because of his outstanding record, he

is chosen for supervision.

But (and this is a big But) now he is given a new job which requires abilities and skills for which he has had little or no training or experience. From Friday evening to Monday morning he is expected to become an expert in department management and human relation techniques. Naturally the assumption that he will be immediately successful is ridiculous. He won't! Eventually, he will probably become a more or less successful foreman. But

not before he has made many mistakes, and antagonized both the crew and management, learning by trial and error.

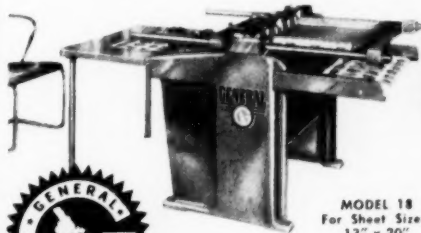
A foreman training program has been developed by the Research Institute of America, under the auspices of Printing Industry of America and the Lithographic Technical Foundation. It is an excellent program. We know because we have used it. Eight groups, a total of 107 men, have taken the course in the Racine plant alone.

How can SILKSCREEN Printing fit into MY PROFIT PICTURE?



GENERAL can now give you practical answers that make it easy and economical for you to reach a wise decision!

Silk screen process printing is here to stay! And it is growing by the day. **GENERAL** . . . pioneer and pacemaker in perfecting silk screen presses for **VOLUME PRODUCTION, LOW COST RUNS** . . . offers you a valuable technical service that takes **ALL** the guesswork out of silk screen printing in relation to **YOUR** business. If you are sincerely interested in considering the extra profit potentials of silk screen . . . in daylight fluorescent and many other applications . . . **GENERAL'S** technical staff will make a complete analysis for you . . . telling you how much space is required; how much additional help, if any; furnish actual production samples; and supply complete cost data . . . all without charge or obligation. This is your opportunity to find out what silk screen can and cannot do . . . before you reach a final decision. Write today, giving us as much information as you can about your plant and your plans.



MODEL 18
For Sheet Sizes:
13" x 20"
MODEL 24
For Sheet Sizes:
16" x 24"

GENERAL

offers...

a complete line of silk screen presses, from small standardized units to large, custom-built presses. All incorporate important exclusive superiorities that merit thorough consideration. Built and priced to your individual requirements.

GENERAL RESEARCH & SUPPLY CO.

572 DIVISION AVE., S.
GRAND RAPIDS 3,
MICHIGAN

If this program is coupled with an ability-testing program, and a progressive step-advancement procedure (from keyman to assistant foreman to foreman), most mistakes in foreman promotion will be eliminated. Our departments will be run more efficiently, more profitably, and certainly, with much less labor friction, if our foremen are pretrained for the job.

The big bug-a-boo in any training program is that there is too little good, reliable, organized, teaching

material available and too few competent teachers. Because of the efforts of the Lithographic Technical Foundation, the lithographing industry is probably better supplied than other branches of the Graphic Arts. P.I.A. has done a very worth while job for the industry as a whole, but the job is only begun.

In 1948, the Graphic Arts Education Council was planned and in 1950 it was officially organized. With the proper support, which sorry to say it has not yet received, *this*

organization could and would be of inestimable value to the promotion and development of the graphic arts industry. Here is the organization for which the Industry has been waiting! All it needs is your support!

In the short time that it has been in operation the Council has made considerable progress. It has set up the machinery for securing information on the manpower needs of our industry. This information is being carefully tabulated, analyzed and studied, in order to determine the needs. Broad recommendations are being made to satisfy these needs and as funds are made available the work can be done.

Existing training programs are being studied with a view to standardization and improvement. Training materials are being prepared. Some projects such as the Safety Manual have already been completed. Others are in production and still more are in the planning stage. Here is an industry project. It needs the support of all of us: every printing and lithographing company, every trade organization, every printing equipment and supply manufacturer.

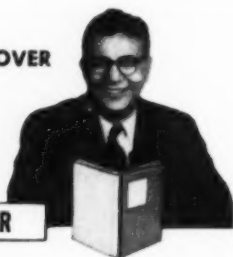
There are two types of training material. There is the vast technical material which makes up the trade training course for every trade branch. It is back-bone material around which a training course can be built. The Education Council can develop and furnish this, just as the Foundation is doing for the lithograph industry. But there is another kind of training material which is also needed. Every machine, every graphic art material requires specific instruction to go with it. It would be impossible to produce all-inclusive material which covers every machine and every material, therefore, I would recommend that every manufacturer of equipment and supplies, make sure there is good and sufficient instruction and training material for every item he furnishes. Many manufacturers, of course, have been doing this. No one else is more qualified to do so. But I would like to emphasize that this is a vitally important need. With such material, we in the training field can do a better and quicker job of building qualified tradesmen.

I LIKE IT — FROM COVER TO COVER

Never had a booklet read so fast and tell me so much!



PRINTER



IT'S INTERESTING — ALL THE WAY

I got more information in less time than ever before.

PURCHASING

I THINK IT'S PERFECTLY FASCINATING!

Before I knew it I had read the whole book — and I learned a lot.



SECRETARY



THEY ALL AGREE IT'S EASY READING . . .

and interesting . . . because it takes them behind the scenes and shows them how U.S.E. makes sure they each get the quality feature each wants in an envelope.



It's FREE to you . .

Make your imprinting easier, your envelope sales more profitable, by using this new and unusual book to help you sell U.S.E. Quality. Your paper and envelope merchant has copies for you — free.



UNITED STATES ENVELOPE COMPANY
SPRINGFIELD 2, MASSACHUSETTS
 14 Divisions from Coast to Coast

Instructors

In my concluding remarks, I would like to discuss the problem of instructors. This is a major problem. Expert craftsmen are not necessarily also good teachers. For this job, we need men who are both craftsmen and teachers. Very often the best craftsmen have the best production records, and management is reluctant to sacrifice this immediate production to seemingly non-productive training efforts. They fail to realize, that in the long run, a craftsman who can teach and develop other men for the industry is far more valuable in a teaching capacity than he could possibly be in actual production. Therefore, unless management and labor are willing to take a broad outlook on the training problem, and to weigh the present costs against the ultimately overwhelming advantages which will be derived from it, they are completely missing the boat. The whole future of our industry depends upon an intelligent, broadminded acceptance of this fact now, and a willingness to do something about it.

Choosing our employees and training them is a long term program. It takes broadminded men of vision to appreciate fully its tremendous over-all possibilities. It can be a paying proposition for all concerned, but we must be prepared to realize that its dividends are intangible. You cannot count them as you can the sheets that come off the press, or the dollars derived from the sale of these printed sheets. But if you consider that a well chosen, and properly trained employee is an asset to an organization, and that he will produce more and better work all of his working years because of his better training, then you will be able to evaluate properly the importance of his selection and training. The various groups, responsible for this effort, must work together to develop a well-rounded, working team of well-trained, well-informed, capable craftsmen to satisfy the ever-increasing demand for our products.

Some day, if we but have the courage and the determination to see it through, this selection and training program will be generally ac-

cepted and supported. It will be appreciated at its true value, for the industry must depend upon its present and new employees, and their training, for the greater success of the industry.★★

GPO POLICIES

(Continued from Page 37)

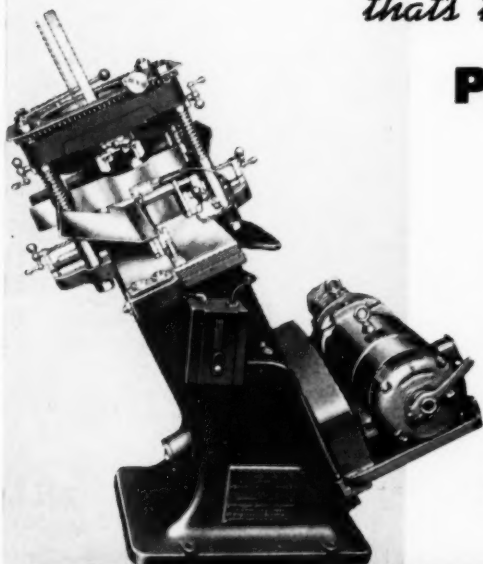
my views here and now. I am opposed to it. It shall not be my policy to build up the production capacity of the Government Printing Office nor to increase the concentration of personnel.

I have worked closely enough with this organization for most of you to know that one of my pet objectives has been the training of skilled craftsmen for a useful career in the graphic arts. I find it equally obvious that such training needs to be carried on in the Government Printing Office and so I plan to reopen the Apprentice School which turned its last class of trainees over to the production divisions three and one-half years ago. I

300,000 labels per hour

that's the production score for the

PMC Die Cutting Machine



This machine is the answer for speed, accuracy and dependability on long or short runs. PMC Die Cutting Machine cuts any label from 1" to 6" square with hollow dies. It's heavy construction reduces wear and dies are protected for more production per grind. Die changes can be made in only a few minutes—idle cutting time is greatly reduced.

The PMC Die Cutting Machine is used not only for die-cutting labels but for high speed round cornering of small booklets; trimming fancy shaped advertising novelties, tags, discs and other specialty work.

Write today for complete information

THE PRINTING MACHINERY COMPANY

436 Commercial Square, Cincinnati 2, Ohio • 23 E. 26th St., New York 10, N. Y.

feel that we in the Government Printing Office have the responsibility of training at least a part of the craftsmen we use. The number we may train at one time is limited by law to 200 and, of course, we should not undertake to train so many that craftsmen developed elsewhere would have no opportunity for Office employment. It has been the experience in the GPO, however, that under its own training program, it has been able to develop some of its most capable supervisors and officials. We will try to give our apprentices the very best training in all branches and all processes of the graphic arts, so that they will be fully abreast of the amazing developments taking place in this wonderful industry.

I intend to inculcate in any trainees that I may supervise, an appreciation of the value of printing in our national life. I am constantly amazed and annoyed by the matter-of-fact attitude of printers and lithographers toward their calling. I have little patience with it.

To me, the discovery and development of the part of printing is just about the most important thing that ever happened to the world. It is the printer who makes possible the diffusion of knowledge. Printing is the magic touchstone that makes science, religion, culture, education and prosperity available to all.

Famous people are often asked to give a list of 10 books which they would choose to take with them if they were destined to spend the rest of their lives away from civilization on a desert island. It is taken for granted that their lives would be intolerable without at least something that had come from the printing press.

Try to think of any other trade or profession which is so necessary. Try to think what our daily lives and work would be like without printing. Stop a moment and see if you can think of any hour yesterday or today when you were not using some product of the printer.

Mark Twain, who was himself a printer, said this about his craft:

"There is not a material marvel in this marvelous age in which we live whose fatherhood cannot be traced distinctly back to a single point, a single remote germ, a single primal source—the movable types of Gutenberg and Fust."

And yet, even Mark Twain, if he were alive today would stand in awe and wonder before our accomplishments in the last 20 years during which lithography has made such rapid strides.

The world accepts us at our own evaluation. If our only concern is trying to fix the lowest possible em rate—if we think only of hourly press charges, and of production output, we can blame no one but ourselves for being considered as mere tradespeople. I want to see printers and lithographers develop their craft personally, taking pride in what we do, demanding and receiving recognition for making a contribution to civilization, to culture and to the national well-being that is second to none.

I never got any pleasure out of

"CHAMPION" BEATS ALL!

Original & Improved FEATURES

- ★ Recirculating pump equalizes sink water temperature by forced flow of water around and under developing trays.
 - ★ Will maintain separate desired temperatures for sink trays (heating and cooling) and for storage compartment (cooling) to within 1 degree of setting.
 - ★ Equipped with latest type G. E. hermetically sealed, trouble free refrigerating unit; operating cost is less than \$2.00 monthly.
 - ★ In operation a continuous flow of water is not required. Result: no water wasted.
 - ★ Disposal trough for tray contents in back for convenience.
 - ★ High back splash, sink aprons, etc. constructed of polished stainless steel, heliarc welded.
- | | | | |
|----|---------|-------------------|------------|
| #1 | 3 Trays | 20 x 24 Film Size | 32½" x 74" |
| #2 | 3 Trays | 26 x 30 Film Size | 39" x 93" |
| #3 | 3 Trays | 30 x 40 Film Size | 49" x 105" |
- ... and other sizes available for your special requirements.

TEMPERATURE CONTROLLED DEVELOPING SINKS



SOME OF THE USERS

Jahn and Ollier Engr. Co.,	(2)
Chicago	
Gugler Litho. Co.,	(1)
Milwaukee	
Horan Engraving Co.,	(5)
New York	
Arrow Engraving Co.,	(1)
Cleveland	
Central Type Setting Co.,	(3)
Chicago	
Conner Lithographers,	(1)
Detroit	
Hall Brothers,	(5)
Kansas City, Mo.	
A. L. Garber Co.,	(1)
Ashland, Ohio	
Marathon Corp.	(1)
Neenah, Wisc.	(1)
Eastman Kodak Co.,	(2)
Rochester, New York	
Epsen Litho. Co.,	(1)
Omaha, Neb.	
Atlanta Litho Co.,	(1)
Atlanta, Ga.	
Crane Howard Litho Co.,	(1)
Cleveland, Ohio	
Leo Hart Co.,	(1)
Rochester, N. Y.	
Gulbank Engr. Co.,	(1)
Nashville, Tenn.	

DISTRIBUTORS

Bridgeport Engravers' Supply Co.
Harold M. Pitman Co.
E. T. Sullibarger Co.
Roberts & Porter, Inc.



H. SCHMIDT & CO.

ESTABLISHED 1891

317 S. Paulina St., Chicago 12, Ill.

SEEley 3-0404

taking a job by being the lowest bidder. My greatest satisfactions have always come from selling a better piece of printing at a higher price than my competitors. I have never been ashamed to say that I love our ancient craft and the people who are engaged in it.

Printing is so important a part of every major undertaking, that I think we should have a place on the council, the board of strategy or the planning commission when that undertaking is first being considered, instead of bringing up the tail-end and getting into the picture after the blueprints are drawn. We should not be satisfied to accept the schedules and the specifications handed to us with a "rush" label. We have to be too concerned with meeting deadlines to see the larger import of our work. If a great movement cannot be gotten underway until the printer furnishes proofs—if the matter is that urgent and essential, we should have been in it from its inception. It seems to me that this business of giving service

can be overdone if we are not to receive a little credit for our efforts.

But again I say we have only ourselves to blame if we take the wonders of printing and lithography for granted. Nobody can get along without us. Let's take some pride in that fact. Let's hold our heads a little higher and tell the world that it owes us something more than never-ending demands for shorter and shorter schedules.

Before I conclude, I have one more thing to say. I have already told you that I find your Government Printing Office a good plant, reasonably well equipped, and adequately staffed with competent and loyal officials and employees. It does some wonderful jobs. It gives the Government a service which I am convinced it could not get by any other organization or procedure.

I mean to improve it in every way I can, following the outline I have just given you. When my administration is ended, I want to look back on it with some satisfaction. The thing

that will please me most, and give me the feeling that I have accomplished something in my work, is to make the whole printing industry proud of its Government Printing Office, for it belongs to you. I will appreciate any help I can get. If you see something wrong with us, tell me what it is. The industry and members of the industry have never hesitated to criticize the Office and I do not ask you to stop now. I am just telling you that I want to turn your criticism into praise. To bring about this happy state of affairs, I will have to tell you what we are doing and you will have to keep an open mind about us.

Our great country needs its printers and lithographers. By working together, as we always have, we can help to make America greater than ever before.★★

SELF-ADVERTISING

(Continued from Page 55)

employees: The Beck Engraving Co., Philadelphia; Browne & Co., New

SERVICE PLUS QUALITY! HAS MADE OUR PLANT THE WORLD'S LARGEST

We Specialize in all sizes
MULTILITH and DAVIDSON PLATES
3M ALUMINUM PRESENSITIZED PLATES



All sizes ZINC and
ALUMINUM PLATES
UNGRAINED-GRAINED-REGRAINED



35-51 Box Street

Tel. EVergreen 9-4260-4261

Brooklyn 22, N. Y.

ONLY ONE TENTH OF A CENT

for the most effective means of static elimination available!

Operating cost of the Simco "Midget"—the safest and most effective means of static elimination—is less than 1/10c per day! The initial expenditure, therefore, is essentially the only cost... and Simco prices are lower for the average installation. Write for free information.

the SIMCO company

920 Master St., Philadelphia 22, Pa.

ZINOLITH*

THE STANDARD OF
COMPARISON.

SINCE THIS SUPERIOR ZINC
LITHO PLATE WAS INTRO-
DUCED IN 1949 ITS FINISH
AND QUALITY HAS BEEN
THE GOAL OF ATTAIN-
MENT OF OTHERS.

THERE IS BUT ONE

ZINOLITH

SPECIFY BY NAME

MATTHIESSEN & HEGELER ZINC COMPANY
La Salle, Ill. New York, N. Y.

*Registered Trade Mark

HAVING ART PROBLEMS?

THEN READ

**"HOW TO PREPARE ART AND COPY
FOR OFFSET-LITHOGRAPHY"**



12 CHAPTERS

OVER 125
ILLUSTRATIONS

8½ x 11—
HARD BOUND

2-3-4 COLOR
LITHOGRAPHY
THROUGHOUT

Price: \$5.25
POSTPAID

Order direct from

MODERN LITHOGRAPHY

175 Fifth Avenue

New York 10, N. Y.

Are You Keeping in Touch
with **YOUR INDUSTRY?**

1 Year \$3.00

2 Years \$5.00

MODERN LITHOGRAPHY

175 5th Ave. N. Y. 10

YES! Send me Modern Lithography.

Enclosed is my check for \$ _____

Modern Lithography keeps you informed of all news, information on latest developments in the field, . . . represents YOU at the Association meetings and reports the sessions . . . it also introduces you to suppliers and buyers . . . If you are not already a subscriber, send in your check now!

MODERN LITHOGRAPHY

175 Fifth Avenue

New York 10, N. Y.

York; William G. Johnston Co., Pittsburgh; Laurel Process Co., New York.

Honorable mention for individual specimens of self advertising were accorded the following:

Group with less than 20 employees: Bill Williams & Co., New York; Frederic M. Pannebaker, Lithographer, Denver, Colorado; Peter J. Salvage, Chicago.

Group with 20 to 100 employees: Kansas City Poster Display Co., Kansas City; Printing Service Co., Dayton, Ohio; Rapid Service Press, Inc., Boston; T. A. Winchell & Co., Inc., Philadelphia.

Group with more than 100 employees: Herbrick & Held Printing Co., Pittsburgh; Gazette Printing Co., Ltd., Montreal; The E. F. Schmidt Co., Milwaukee; The Publishing Co., Milwaukee.

John M. Wolff, president of PIA, made the introductory remarks at the breakfast, and introduced R. B. Tullis, president of the Miller Co., who made the awards presentation.

This is the second year for the Self Advertising Exhibition and Awards sponsored by PIA for all printers and lithographers in the U. S. and Canada. The Miller Printing Machinery Co. donated the \$3,000 in cash awards and the nine solid bronze statuettes of Benjamin Franklin—the "Benny of the Printing Industry" in comparison to the Oscar of the motion picture industry.

With Mr. Wolff and Mr. Tullis at the head table were James J. Rudisill, now PIA head, William H. Walling, vice president, Elmer M. Pusey, treasurer and James R. Brackett, general manager of PIA, A. E. Searle, Jr., vice-president and D. J. Casey, Sr., vice-president of Miller Printing Machinery Co.

The Benjamin Franklin statuettes were first presented to those winning first award for individual specimens of self-advertising. Arnold D. Kates accepted for the Mailograph Company, Inc., of New York in the 19 or less employees class.

Wm. M. Brown, Jr., accepted for W. M. Brown & Son, Inc., of Richmond, Virginia, in the 20 and less than 100 employees class.

Ralph Poole accepted for Forbes Lithograph Company of Boston, Mass., in the 100 or more employees class.

The awards to those submitting Campaigns were then made to those in the 19 or less employees class. James G. Nichols accepted the statuette and \$1,000 for the Fine Arts Litho Company of Dallas, Texas, who also won a second award in the 1952 exhibition.

Paul J. Brown accepted a statuette for the second award given to South Shore Printers of Chicago, Illinois.

In the 20 and less than 100 employee class for campaigns, Vernon K. Evans accepted the statuette and \$1,000 for the Veritone Company of Chicago, Illinois. They had won this same prize in 1952.

Kenneth W. Finlay accepted the second award statuette for Finlay Brothers Company, Inc., of Hartford, Conn.

In the 100 or more employees class for campaigns A. H. Gratz, of the Herbrick and Held Printing Company of Pittsburgh, Pa., accepted the \$1,000 and the statuette for his company. They also won an honorable mention certificate in the individual specimen classification.

Gaylord Donnelley, president of R. R. Donnelley & Sons Co., of Chicago, accepted the second award statuette for his company.

Award winners were selected by a jury composed of the following persons:

For the Advertising Federation of America: James J. D. Spillan, executive vice-president, Doremus-Eshelman Co., Pittsburgh. For the Association of National Advertisers: William H. Collins, director of advertising, Dravo Corporation, Pittsburgh. For the Direct Mail Advertising Association: Henry Hoke, editor and publisher, The Reporter of Direct Mail Advertising; Garden City, New York. For the National Industrial Advertisers Association: Gene Wederit, director of advertising, Tube Turns, Inc., Louisville, Kentucky. For Printing Industry of America: Eldridge Petersen, editor, Printers' Ink, New York.★★

DO YOU KNOW...

① Why Gummed Paper lies flat?

② How to easily raise relative humidity in a medium-sized print shop?

③ Can Gummed Paper be run satisfactorily on an Offset Press?

Perfection
HAS THE ANSWERS

(and they're yours for the asking)

Request "Helpful Hints about Gummed Paper" from your Fine Paper Merchant. If he doesn't stock PERFECTION, ask him to write us for information about the "Helpful Hints" for printers.



**PAPER
MANUFACTURERS CO.**

Main Office: PHILADELPHIA 15, PENNSYLVANIA
Sales Branches: Atlanta - Chicago - New York - Cleveland
Pacific Coast Warehouse: Los Angeles - San Francisco
Plant: Philadelphia, Pa. - Indianapolis, Ind.



...Yet Costs are Unusually Low!

Users of International Screens find them of a quality and precision sharpness comparable to the finest screens ever produced. They find in them a greater durability and higher resistance to scratching. Yet the same expenditure required for only a few screens of other types has permitted the purchase and use of International Screens which will meet the full range of a plant's requirements.

A new folder describes these screens in complete detail, lists prices, and includes information on our five day trial offer. Write for it today.



MOORE LABORATORIES
70 West Montcalm Street Detroit 1, Mich.

INTERNATIONAL SCREENS

Fingertip Information on Gallery Problems
in the *Newest Cramer Publication*

PRACTICAL GALLERY HINTS

By J. S. Mertle, FRPS, FPSA

Useful and long-needed data on hundreds of subjects alphabetically arranged for quick reference by busy photographers.

Should Be In Every Darkroom!

Price One Dollar in U. S. and Canada
(\$1.50 in Other Countries)
Postpaid

Get Your Copy Today

G. CRAMER DRY PLATE COMPANY
Shenandoah and Lemp Avenues
Saint Louis 4, Missouri

MIDWAY NON-SCRATCH DRYER

When hard drying is essential, use MIDWAY-SCRATCH DRYER to assure thorough drying, and to make it possible for you to back up forms in the shortest possible time. The following features make MIDWAY the number one dryer choice for lithographers:

- Will not dry on press, either running or standing, thus eliminating costly washups.
- Will not crystallize, thus ideal for color overprinting.
- Exact quantity used not critical. Will improve the working qualities of ink even when accidentally used in excess.
- Crystal clear, 100% transparent.
- Low in cost. Its incorporation actually lowers the cost of litho inks.

We are basic producers of the ingredients, and through control of the raw material can offer a completely uniform finished dryer.

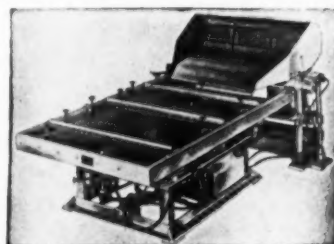
MIDWAY NON-SCRATCH DRYER can be purchased in following containers:

1, 2½, 5 and 10-lb. cans. 30 and 55 gal. drums.
From a can.....to a carload.
Consult our Chemical Engineering Service in the field of varnishes, coatings and related products.

Send for free trial sample

MIDWAY LITHO SUPPLY CO.
253 County Ave., Secaucus, N. J., UNion 3-1440

CRISP - VELVET - GRAIN



35 years experience graining plates that please both platemaker and pressman

All sizes ZINC and ALUMINUM PLATES

Ungrained - Grained - Regrained

WILLY'S
Plate Graining Corp.

34-12 10th Street
Long Island City 6, N. Y.
Phone RA 8-1526



Member, Lithographic Plate Grainers Association, Inc.

Pump Kits for Folders

Dexter Folder Co., Pearl River, N. Y., has announced that complete pump kits for use on Cleveland or other makes of suction fed folders, are now available. The kit consists of a Dexter-Conde Dri-Air pump, filters, muffler, pulleys, belts and pipings, fully assembled and mounted on a board ready for installation.

Four sizes are available to cover every current type of folder. Pulley sizes are based on a motor speed of 1750 rpm. Pulleys for 1450 rpm motors are provided when specified.

The Dexter-Conde Dri-Air pump is now standard on all Cleveland folders. It is of the oil-less type and provides clean oil-free vacuum or pressure. Carbon-graphite alloy blades are stick proof and chemically inert. They provide their own lubrication and become increasingly efficient as the pump is used, according to the announcement.

Information is available from Department DS, Dexter Folder Co., Pearl River, N. Y.

Nesco to Display Wares

Nesco, Inc., manufacturers of housewares, has signed a long term lease for a permanent show room in the Merchandise Mart, world's largest commercial office building, in Chicago. Here, on Oct. 8, installation was started of a display of the company's full line, which includes metal

kitchenware, containers and other items, decorated by lithography in Nesco's own metal printing plants.

McSweeney on Panel

G. W. McSweeney, president of De Luxe Check Printers, Chicago litho firm, participated in a panel discussion of profit-sharing plans at a recent Chicago meeting of the Council of Profit Sharing Industries. Chairman of the session was Wm. G. Caples, former head of Inland Steel Container Co., Chicago metal decorating firm, now vice president of Inland Steel Co., Gary, Ind.

Big Demand for Offset Book

"Gadgets Galore," the new book authored by Dorsey Connors, TV's famous wire coathanger queen, and produced by Photopress, Inc., Chicago, is "going over big." E. J. Chalifoux, president of Photopress, reports. The job was ideally suited to offset production, he said, because of the multitude of illustrations of the gadgets Miss Connors makes from household odds and ends. To help promote interest in the 256-page volume, which was placed on sale in mid-October, Mr. Chalifoux posed for a picture, which appeared in many newspapers, showing him and Miss Connors examining first press sheets coming from an offset press in his plant.

METAL DECORATORS

(Continued from Page 91)

be formulated for application by roller coating. He related how one metal decorator used a silicone aluminum wicket enamel on oven wickets, with considerable financial saving over the labor cost for removing rust by the previous common cleaning method. He expressed the hope that some day some of the silicone "dream resins" now being studied "will fulfill some of your urgent needs and will find a respected place in the coatings used by the metal decorating industry."

As time was running out, Ron Wilson of Stoner-Mudge, Inc., Pittsburgh, Pa., apologized for the "generalities" with which he very briefly discussed vinyl resins. Charles Groff of Watson-Standard Co., Chicago, was equally brief in reporting on the coating economies and other advantages offered by high speed coaters. As speeds increase, he said, better coatings will be developed.

Final feature of the 1953 convention was the banquet, held in the Sheraton's Boulevard Room. It was a stag affair, with one concession being made: music by the Biltmore Girls.

"Our most successful and most worthwhile convention," President Brown said of the three-day meeting as he gave the final adjournment.

★★

D'ARTAGNAN COVER
GUARDSMAN COVER
PORTHOS COVER
UNITED CLOTH
LINED COVER
BOX COVERING PAPERS

SERVICE and SATISFACTION
for nearly 100 years

THE UNITED MANUFACTURING Co.
SPRINGFIELD 7, MASS.

'BARTELS'

FRESH GUM
SOLUTION 14°
 Stays fresh! Ideal
 for developing pre-sensitized
 Photo-Offset Plates

GORDON BARTELS CO.
 ROCKFORD, ILL.

'BARTELS'

**DEEP-ETCH
 COATING**
 Flows Without Streaks
 Best for fine or grainless plates

GORDON BARTELS CO.
 ROCKFORD, ILL.

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DOT ETCHER—STRIPPER: Excellent opportunity for qualified color process artist or journeyman stripper. Our modern progressive plant located in Milwaukee, Wisconsin, specializes in highest quality color reproductions. Please state experience in first letter. Address Box 341, c/o Modern Lithography.

DOT ETCHERS AND STRIPPERS for high quality offset lithograph plant in Philadelphia. Please state experience. Address Box 342, c/o Modern Lithography.

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DOT ETCHER-LITHO ARTIST: wanted by progressive Southwestern Lithographer specializing in color work. State age and experience in reply. All replies confidential. Address Box 344, c/o Modern Lithography.

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PLATEMAKER, Photo composing machine operator, experienced in all phases platemaking—aluminum, deep etch, bi-metal, high etch. Also black and white photography. 15 years in the trade, 38 years old. Would like to relocate. Florida preferred, but will consider opportunities in other southeastern states. Address Box 346, c/o Modern Lithography.

MANAGERS ASSISTANT: Capable, energetic and efficient young man, college graduate, six years managerial experience in lithographic and letterpress printing would like position with large commercial firm as assistant to the manager. Best references furnished. Address Box 347 c/o Modern Lithography.

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(Turn the page, please)

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FOR SALE: 2 Potter No. 4 Flat Bed Presses (Blanket Size 32 x 50). Make Offer. National Decalcomania Corporation, 236 N. 60th Street, Philadelphia 39, Penna.

FOR SALE: Small established litho plant. First class equipment. In ideal section southwest Florida. William C. Smith, Real Estate, 2214 Broadway, Ft. Meyers, Fla.

FOR SALE: Newsprint sub. 32, 75,000 lbs. in 46" rolls, 3" cores. 32,000 lbs. in 45" rolls, 3" cores. Bought for offset. Make offer to Box 350, c/o *Modern Lithography*.

FOR SALE: Newly established offset shop. 18x20 press, darkroom. Living quarters, new furniture, low rent. Owner must sacrifice, \$3900.00 829 S. Campbell, Springfield, Mo.

FOR SALE: 17"x22" Harris LSB offset, now finishing job, can be shipped within two weeks. Can load \$4,500. Address Box 351, c/o *Modern Lithography*.

FOR SALE: Levy Standard Halftone Screen, 133 line—40" diameter with holder. This screen is in excellent condition. Available at once, \$2,000.00. Cincinnati Lithographing Company, Inc., 38 West McMicken Avenue, Cincinnati, Ohio. DUbar 6100.

FOR SALE: Halftone screens 7 rebuilt offset presses at substantial savings. 23 $\frac{1}{2}$ " 120-line circular halftone screen. 40" 120-line circular halftone screen. Both screens in holders. Also 17 $\frac{1}{2}$ x 22 $\frac{1}{2}$ and Little Chief (14 x 20) Model MP Webendotter Offset Presses. Address Box 352, c/o *Modern Lithography*.

FOR SALE: Vacuum Frame 50x60" elevating type, reconditioned. \$495.00. 20x24" x 133 Levy Halftone Screen. New Plate Whirler for 22x34" Press Plate \$525.00. Singer Engineering Co. for complete plate making equipment, 248 Mulberry St., New York, N. Y.

Miscellaneous:

WANTED TO BUY: Used 24X24 dark room camera. MWM Color Press, Aurora, Missouri.

ATF Installations

Louis A. Croplis, regional manager in Cincinnati for American Type Rounders, Inc., reports the following recent sales of new presses: Jarrett Printing Co., Charleston, W. Va.; Schanke Printing Corp., Indianapolis, Ind.; U. S. Public Health Hospital, Lexington, Ky.; Bayer and Co., Columbus, O., and Wilson Brothers, Tullahoma, Tenn., each a 17" x 22" ATF Chief offset press; Reynolds and Reynolds, Dayton, O., 22" x 29" ATF Chief; Kentucky Printing Corp., Louisville, 25" x 26" Mann LE36; Moeller Printing Co., Indianapolis, 14" x 20" ATF Chief; and

Owen Lithograph Co., Spencer, Ind., ATF Chief 24. All are one-color presses.

On Design Panel

Vernon Evans, executive of the Veritone Co., Chicago lithographers, participated in a panel discussion of "How To Sell Design," which was presented at the October 15 meeting of the Society of Typographic Arts in Chicago. Mr. Evans presented the "printer's view" on the subject.

Southern Firms Add Presses

Democrat Printing & Litho Co., Little Rock, Ark., recently put in a Harris 17" x 22" offset press. The same type of press was added by Wilmington Printing Co., Wilmington, N. C., and by S. C. Toof & Co., Memphis, Tenn.

PACKAGING ABSTRACTS

(Continued from Page 81)

tion of stock for production of gloss, as well as the establishment of a method of measuring gloss. This report concerns the latest developments on the last part of the general objectives. A round robin test has been conducted involving the 60° Photovolt and the 75° Photovolt Glossmeters, and a set of gloss specimens of one color on one stock arranged in six gloss steps.

An analysis of the data shows that the average of five readings is significant, whereas single readings are not. The instrument readings may be considered different only when the averages of five readings differ by more than five units. When the data is so obtained the instrument is more sensitive than the eye. The data shows that there is a difference in the

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way the instruments were used. The method of making measurements must be more closely specified. A 60° Photovolt and the 75° Photovolt

arrange the gloss steps in the same order as the eye. The instruments give values of different orders of magnitude.

Technical

BRIEFS

These abstracts of important current articles, patents, and books are compiled as a service of the Lithographic Technical Foundation, Inc. They represent statements made by the authors and do not express the opinions of the abstractors or of the LTF.

Since some of the abstracts are from abstract journals, LTF cannot furnish photostats of all of the original articles. If the title is marked with an asterisk, LTF has no further information than that contained in the abstract itself. Inquiries about these items should be sent direct to the source that is named. If you want copies of U. S. Patents, write direct to the Commissioner of Patents, Washington 25, D. C. Send twenty-five cents for each patent desired. Make checks or money orders payable to "Treasurer of the U. S."

Photography, Tone and Color Correction

Artists' Colors. *Patra News* 28, February, 1953, page 2. A set of water colors for use by commercial artists whose work is to be printed in three or four colors has been announced by Patra. The set of colors, Process Red, Process Yellow, and Process Blue, though adequate for most purposes, does not contain colors impossible to reproduce in three or four colors on a press.

***Improvements in or Relating to Photographic Developers.** *British Patent* 643, 441. E. I. du Pont de Nemours and Company, Inc. *Monthly Abstract Bulletin* 39, No. 2, February, 1953, page 56. A concentrated liquid photographic developer has two components: (A) a water solution of sodium formaldehyde bisulfite, hydroquinone, and a solvent, e. g., ethyl alcohol; and (B) a water solution of a weak acid, e. g., boric acid, an alkali-metal bromide, and a salt of alkalinity sufficient to give the final developer a pH of at least 9.9.

Photothermography. P. A. van der Meulen and Robert C. Countryman. *Photographic Engineering* 4, No. 2, 1953, pages 104-112 (9 pages). A new non-silver-halide imaging system is presented. Experimental work involving the preparation and testing of emulsions containing mercurous oxalate is described. It

Abstracts of Current Literature in the Graphic Arts

If the title of the abstract is not marked with an asterisk, LTF can supply photostats of the original article. The charge is sixty cents per page plus six cents postage. Orders from companies or individuals who are not members of LTF cannot be filled until payment is received. Orders with payment enclosed receive immediate attention.

Foreign patents may be obtained as photostats from the Library of Congress, Washington, D. C.

LTF also has mimeographed lists of (1) "Periodicals Abstracted by the Research Department" and (2) "Books of Interest to Lithographers." These are available for ten cents each in coin or U. S. stamps. Lithographic Technical Foundation, 1800 S. Prairie Ave., Chicago 16, Ill.

is shown that the important factors producing sensitive emulsions are: absence of certain inhibiting impurities, precipitation of the mercurous oxalate in the presence of excess oxalate, addition of potassium oxalate to the washed emulsion. The emulsion is especially sensitive in the ultraviolet, but the addition of certain dyes produces sensitization to parts of the visible spectrum.

Materials of Construction for Photographic Processing Equipment. L. E. Muehler and J. I. Crabtree. *Photographic Society of America Journal* 19b, August, 1953, pages 92-104 (13 pages). Various types of non-metal materials from the wide field available are discussed in relation to certain properties and uses in photographic processing equipment. The substances range from natural materials such as quarried silicate rock (Alberene stone) and wood to a host of synthetic products, including ceramic and glass compositions, rubber and synthetic elastomer materials, plastics, and organic coatings and linings. Relatively thin organic coatings are not recommended for continuous service. The fact that modified wood products, such as paraffined wood and thermosetting phenolic resin-bonded plywood, are waterproof makes them useful in certain cases. The desirability is stressed of selecting a material and knowing its general characteristics prior to the detailed designing of

processing equipment. Materials can be selected from the summary tables or determined by separate chemical resistivity and photographic inertness tests as previously described. Approved methods of fabricating tanks of stainless steel are described, the metallic arc method being preferred, using water-cooling applied to the back as the welding proceeds except with stabilized or extra low carbon varieties. Some peculiarities and cautions in regard to stainless steels, their properties, use, and care are emphasized. Methods of spot-testing metals and alloys for identification are discussed, and a rapid method of differentiating Type 316 and other molybdenum-containing stainless steels from the non-molybdenum varieties is given.

***Lithographic Printing Plates.** U. S. 2,637,929. Walter J. Hausman. *Chemical Abstracts* 47, No. 16, August 25, 1953, Column 8291. Lithographic printing plates of very long lifetime and improved moisture resistance are produced by brushing a sheet of at least 99% pure Al with rotating steel bristles 0.09-0.05 inch in diameter and a peripheral speed of approximately 1400 ft./min., treating these plates in a bath of saturated $\text{Ca}(\text{OH})_2$ solution at 180° F. for 35-40 seconds, and scrubbing the plates with fiber bristles under a spray of water and drying.

***Elastic Bases for Lithographic Plates.** German Patent 811,233. Karl Blättner and Hans Alix. *Chemical Abstracts* 47, No. 16, August 25, 1953, Column 8291. Elastic layers made of gums, synthetic resins, etc., with addition of graphite, metal powders, CaCl_2 , glycerol, etc. are suitable for lithographic printing on coarse or grained paper. In order to make the surface of the image accept the paint, electrical, chemical, or physical methods may be used. The layer containing the added material of good electrical conductivity is submerged in a galvanic bath, and the image-free plates are covered with a layer of a suitable metal like Cr which is a good paint repellent. By another method, a layer which contains zinc or aluminum dust is chemically etched to make the image repel the paint. The addition of CaCl_2 , protein, glycerol, etc., imparts hygroscopic properties to the elastic layer. Heat or suitable reagents make the image paint-receptive. German patents may be secured as photoprints from the U. S. Patent Office, Washington 25, D. C.

Elements of Color Process Reproduction. Andy Perni. *Modern Lithography* 21, No. 7, July, 1953, pages 36-37 (2 pages). This article is the first of a series planned to cover the fundamentals of color process work in offset lithography. They will aid the newcomer in the field of color, and also will provide a good basic acquaintance with color for salesmen, management men, and others.

(Space limitations made it necessary to omit part of these abstracts this month. They will be published in December—Editor.)

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PIA CONVENTION

(Continued from Page 53)

required on a second time through the press. Mr. Freedman also covered letterpress and gravure improvements, and web press considerations especially in forms printing.

Mortimer Sendor, Sendor Bindery, Inc., New York, covered the bindery aspects of the discussion, dwelling mostly on cutters, trimmers, skid lifts, folders, stitchers, sewing machines, perfect binding, drills, and conveyors and other materials handling aids.

Office procedures such as used by larger companies were discussed in some detail by Thomas W. Kimen of R. R. Donnelley & Sons Co., Chicago. "In my experience with both large and small firms," he said, "I have found that organizations with more than 100 employees have frequently made substantial savings through payroll mechanization. However, to accomplish savings, it is necessary that the mechanization which is selected provide for automatic accumulation of gross wages and selected deductions for each employee." He covered other aspects of procedure including purchasing, receiving, accounts payable, billing, accounting distribution and record-keeping. The use of mechanized accounting is growing rapidly in modern industry. Mr. Kimen reported, and the gains in productivity are also matched by the increased speed through which accounting results can be obtained, and the promptness with which reports may be made to various levels of management.

Management

In a session on "Improving Management Techniques" four men discussed various aspects of the subject. Donald E. Sommer, PIA technical director, explained the PIA Estimating Manual and Production PAR, which he described as being authoritative, comprehensive, detailed, and a scientific tool for management. It provides plant experience figures for estimating, production planning and

scheduling, and for production improvement. It is an important link in the chain of management controls and improvements, he said.

Harry L. Gage, consultant of Gloucester, Mass., discussed the PIA Composition Manual, as a highly useful manual not only for apprentice compositors, but also for authors, copywriters, art directors and layout men, estimators and production people, and plant technicians. It is a production tool for all who deal with the art and practice of type-setting for any type of reproduction, Mr. Gage concluded.

Robert H. Roy, dean of the School of Engineering, Johns Hopkins University, Baltimore, discussed management of printing production. His talk centered around the book "Management of Printing Production," which, he emphasized, is not a "how to do it" book, but contains sound principles which will guide and aid every production manager. He outlined the background of production management, its techniques and supporting activities which the book, prepared by Prof. Roy, covers.

Harold W. Braun, Fetter Printing Co., Louisville, Ky., discussed the PIA ratio studies. He outlined two broad problems: first, the plant with steadily increasing sales but with expenses increasing even faster than sales; and second, the plant with current sales and profits at a satisfactory level, but with a break-even point so high that even a modest dip in sales volume, or a competitive softening of prices quickly washes out the usual profit, and substitutes red ink for black. The ratio figures, which this year cover 641 plants, provide the answer to the question, Where are your expenses out of line, and why?

At the annual banquet, Mr. Wolff, the retiring president, presided, and Mr. Walling was toastmaster. Mr. Rudisill was inducted as the new president.

A native of York, Pa., the new president is a fourth generation printer, following in the footsteps of his great-grandfather who conducted a printing shop in his home in York County. His grandfather, also a

printer, was noted as a speaker, musician, and one who could quote from memory large sections of the Bible and Shakespeare's works. James Rudisill's father established the York Printing Co. in 1906, which he operated for 25 years, after having gone to India as a young man to set up a printing plant there. The new PIA executive started his official printing career at the age of 14, having grown up around both his grandfather's and his father's shops. After high school, he entered Carnegie Institute of Technology. This was interrupted by army service in World War I, after which he was graduated from Carnegie in 1921, with a B.S. in printing. Rudisill & Co. was organized in Lancaster in 1939 after the depression had virtually wiped out the family's finances. Offset equipment was added, and today the company produces chiefly four-color process work. One of his avocations is the collecting of original clay tablets and manuscripts of ancient history, and also pages from early printed Bibles. Parts of this collection date back to 2500 B.C. Babylonia. He has a page from Gutenberg's 42 line Bible, and from other famed early printed books. He also is active in religious work as well as in printing education projects.

The convention was concluded on Thursday with further sessions of the labor sections, and other business. Frank F. Pfeiffer of Reynolds & Reynolds Co., Dayton, presided over a session of the Rotary Business Forms Section.

Some 40 supply and equipment firms had exhibits as an auxiliary convention feature.

Ladies attending the convention had a full program which included a tour of the White House, and a sightseeing trip around the capital city. Mrs. Charles E. Murray was general chairman of these activities.

Fund raising activities of the PIA were continued with the purpose of purchasing a building in Washington to provide larger and more desirable quarters for the association offices. The present three-year lease on space at 719 15th St., N.W., Washington, expires May 30, 1954.★★

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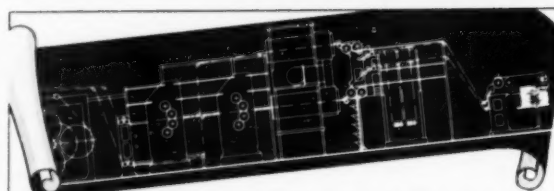
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Tale Ends

THERE was a lot of interest at the PIA convention in who would be awarded the 1953 Ford convertible which was offered as a grand prize for being prompt in arriving at all convention sessions. The award went to Dan McGrew of Commercial Printery, Phoenix, Ariz.

★

Don Brown of Donaldson Art Sign Co., Covington, Ky., astonished everyone at the recent metal decorators convention in Chicago last month by showing up with a pair of brand new crutches. Five weeks earlier Fate dealt him a broken leg and an assortment of bumps and bruises. Despite his doctor's doubts, Mr. Brown insisted on being there to look after things, including the tiresome bus trip to Milwaukee. For consolation prize he carried back home a nice collection of autographs, inscribed by well wishers on the plaster cast still encasing his injured leg.

★

Harry Porter, senior vice president of Harris-Seybold Co., observed his 67th birthday anniversary at the Metal Decorators convention in Chicago on Columbus Day, Oct. 12. Led by an impromptu barber shop quartet, the crowd saluted him with a rousing "Happy Birthday Dear Harry," during the luncheon that day.

★

Visitors to the exhibit made by Ketterlinus Lithographic Mfg. Co., at last month's Chicago meeting of the Advertising Specialties National Association were shown a rare relic of the company's distant past, which excited much interest and comment. Prominently displayed was a calendar for the year 1850 which was used as a self-advertiser to promote the specialties offered in those days. These included labels, cards, circulars

and bill heads and emphasized "Perfumery fancy labels always on hand."

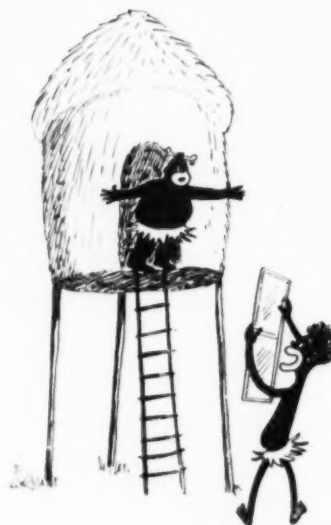
Featuring this one-piece king-size business card and calendar was a border of antique design heavily coated with gold leaf. It was, of course, a product of lithography's "stone age." More than one visitor

exclaimed at the execution of the delicate scroll work in the line design.

In striking contrast was the display of today's Ketterlinus products which stressed multi-color jumbo size wall hangers and other types of calendars, reproduced from Kodachromes by the photo-offset process. Newest addition to the line was a group of calendars using daylight fluorescent colors, believed to be the first application of these brilliant inks in the calendar field.

A large photograph of the new Ketterlinus building, recently opened at Primos, Pa., offered still another comparison with the past. (ML, Oct.)★★

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